

EXODUS

PLEASURES OF THE FRETS THE GUITAR ANTHOLOGY

TRANSCRIBED BY KRAGEN LUM

FOREWORD BY GARY HOLT



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SUBLEVEL BOOKS
LOS ANGELES

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**PLEASURES OF THE FRETS
THE GUITAR ANTHOLOGY**

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FOREWORD

Welcome thrashers, riff lovers, aficionados of all things violent, and any guitarist who simply is curious about some of what are, to me, the most misunderstood and incorrectly played guitar riffs in thrash! Exodus riffs! Over the years, I've had more people show me the wrong way to play our riffs than I can recall. What may sound exceedingly simple is often times not what it seems. Much of that has to do with my lazy ass and how I like to slur chords together, but in the end, it's just the Exodus way of doing things I suppose! With the expertise of the one and only Kragen Lum, our more often than not sixth member of Exodus, we have finally assembled the first official Exodus riff bible *Pleasures Of The Frets*. Kragen's inside knowledge of the band's songs, and his encyclopedic knowledge of the guitar, have brought this first collection of Exodus songs to life, in tab and music notation. So sit back, get that right hand ready, and prepare to crush, kill, and destroy!

A stylized, handwritten signature in black ink, likely belonging to Kragen Lum, the author of the foreword. The signature is fluid and cursive, with a prominent loop at the end.

A Lesson In Violence

Exodus

Bonded By Blood

Words by Gary Holt

Music by Rick Hunolt, Gary Holt
Transcribed by Kragen Lum

Gary Holt

Standard tuning

① = E ④ = D

② = B ⑤ = A

Rick Hunolt

Standard tuning

① = E ④ = D

② = B ⑤ = A

♩ = 188

Gary Holt

Intro

1

2

3

f

T
A
B

7 6 7 5
5 4 5 3

Rick Hunolt

f P.M.

T
A
B

4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 7 6 7 5
5 4 5 3

RH

P.M.

TAB
4 2—2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2
7—6—7—10 5—4—5—8

P.M.

TAB
4 2—2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2
7—6—7—5 5—4—5—3

GH

15 *sl.* 16 17 18 *P*

P.M. *sl.* P.M. P.M. P.M. *P*

T A B

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 5-4-0 5-0 5-7 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 7-6-4 5-3-0

RH

15 *sl.* 16 17 18 *P*

P.M. *sl.* P.M. P.M. P.M. *P*

T A B

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 5-4-0 5-0 5-7 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 7-6-4 5-3-0

GH

19 20 21 22 23 24

P.M. P.M. P.M. P.M. P.M.

T A B

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 5-4-6-5-3-0 5-4-6-5-3-0 5-4-6-5-3-0 5-4-6-5-3-0 4-(4)-(2)

RH

19 20 21 22 23 24

P.M. P.M. P.M. P.M. P.M.

T A B

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 5-4-6-5-3-0 5-4-6-5-3-0 5-4-6-5-3-0 5-4-6-5-3-0 4-(4)-(2)

[illegible][illegible][illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel, featuring a guitar solo. The score is in D major (two sharps) and 4/4 time. It includes a Right Hand (RH) staff with a treble clef and a TAB staff with a bass clef. The RH staff contains a melody with various ornaments and a guitar solo section marked "P.M." and "P". The TAB staff shows the corresponding fretting, including a complex solo section with a 3rd fret and a 5th fret. The score is divided into four measures, with the guitar solo spanning the last two measures.

GH

Chorus

37 38 39 40

P.M. - - - -

TAB

9 7 10 9 7 10 10 9 7 10 9 7 8 7 5 8 8 7 10 9 7 8 7 5 8 7 5 6 5 3

GH

41 42 43 44

3 3 3

P.M.-----|

TAB

2 0 10 9 7 10 10 9 10 9 7 8 7 5 6 5 3

RH

3 3 3

P.M.-----|

TAB

2 0 10 9 7 10 10 9 10 9 7 8 7 5 6 5 3

Rick Solo

GH

45 46

P.M.-----|

3

TAB

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 10 9 7 10 10 8 7 5 8 8

RH

sl. sl. P H P P H P

sl. sl. P H P

TAB

7 5 7 8 5 8 7 8 5 7 9 10 7 10 9 10 7 9 10 9 12 9 9 (9) 9

GH

51

P.M.

52

3

3

P.M.

TAB

9 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 10 8 9 7 5 8 7 5 3

RH

3

A.H. full

A.H. full

A.H. full

A.H. full

full

TAB

22 22 22 22 22 22

GH

53

P.M.

54

3

TAB

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 10 8 9 7 5 10 8 10 8

RH

P

H

A.H.

1/4

TAB

15-13-15-13-12 14-12 15-14-15 12 15-14-12 15-14 12-14-15-14-12 13-12-13-13 13 13

GH

59

P.M.-----|

60

3

3

P.M.-----|

TAB

9 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 10 8 9 7 5 8 7 5 6 5 3

RH

P P P P P P

P

15-12-15-12-15-12-15-12 15-12 14 12-12 14-12 14 14 14 14 (14)

TAB

Gary Solo

GH

61

62

P P P

1

P P P

full

17 17 17 17-14 14 17-14 14-17 17 17 full full (17)-14

TAB

14 16 17 17 17-14 17 14 17-14 17 14-17 17 17 (17)-14

RH

P.M.-----|

3

11 9 9 9 9 9 9 9 9 9 9 9 9 9 12 11 9 12 12 10 9 7 10 10

TAB

15

GH

67

68

A.H.

6

A.H.

P

full

1½

TAB

4 (4) 4 (4) 2 4

RH

P.M.

3

3

P.M.

TAB

11 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 12 11 9 10 9 7 8 7 5

GH

69

70

H P

P

H P

P P

TAB

14-16 13-14-13 16 13-14-16 14-15-14 16 14-15-17 14-16-14 17 14-16-17-16-14 17 14-16-17 19

RH

P.M.

3

TAB

11 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 12 11 9 12 12 10 9 7 10 10

GH

83 84 85

P.M.-----| P.M.-----|

TAB

5 7 9 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 4 2 2 2 2 2 2 2 2 2 2 2 2 2 0

RH

full full

TAB

17 14 16 17 17

GH

86 87

P.M.-----| P.M.-----|

TAB

4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 4 2 2 2 2 2 2 2 4 4 2

RH

Heavy echo effect

full full

TAB

17 17

Outro

88 89 90 91

3 3

TAB

4 2 7 6 7 5 5 4 5 3 4 2 7 6 7 10 5 4 5 8

RH

P.M.-----| P.M.-----|

TAB

4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 7 6 7 5 5 4 5 3 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 7 6 7 10 5 4 5 8

If you got something to say
Then come my way
I'm guarded by Satan
I'm riding on Baphomet
I'll teach you a lesson in violence
You won't soon forget
The pleasure of watching you die
Is what I will get

Fight for what you believe to be right
Crushing with all your might
I laugh at their pitiful cries
They run from the fire in my eyes

Nothing can save them now
You've learned a lesson in violence
Get on your knees and bow
Or learn a lesson in violence

I love to stab my victims
Until they're dead
A knife to the throat
Or a smashing blow to the head
I'm judge and jury
My sentence has just been passed
Step into the circle of hell
If you think you can last

Fight for what you believe to be right
Crushing with all your might
I laugh at their pitiful cries
They run from the fire in my eyes

Nothing can save them now
You've learned a lesson in violence
Get on your knees and bow
Or learn a lesson in violence

The Ballad Of Leonard And Charles

Exodus

Exhibit B: The Human Condition

Words by Rob Dukes

Music by Lee Altus
Transcribed by Krigen Lum

Gary Holt

Tune down 1 step

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Lee Altus

Tune down 1 step

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Overdub

Tune down 1 step

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Overdub

Tune down 1 step

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

♩ = 92

Acoustic Intro

1 2

Gary Holt

Lee Altus

Fade in slowly

f

Overdub

Fade in slowly

f

Overdub

GH

3 4 5 *f* *sl.*

TAB 3 3 3,7 3

LA

TAB 3 5 5 3 5 5 3 5 5 5 6 7 7 6 7 7 6 7 7 3 5 5 3 5 5 3 5 5

Overdub

TAB 6 7 7 5 5 4 6 7 6 7 7 5

Overdub

TAB

GH

6 *sl.* 7 *sl.* 8 *sl.*

TAB

2 2,5 2 3 3 3,7 3 5 5,9 5

LA

TAB

2 3 3 2 3 3 2 3 3 3 3 5 5 3 5 5 3 5 5 5 10 12 12 10 12 12 10 12 12 12

Overdub

TAB

5 5 5 3 6 7 7 5 5 5 7 7

Overdub

TAB

GH

9 10 11

sl. *sl.* *sl.*

TAB

3 3 3,7 3 2 2,5 2 3 3 3,7 3

LA

TAB

3 5 5 3 5 5 3 5 5 2 3 3 2 3 3 2 3 3 2 3 3 3 3 3 3 3 5 5 3 5 5 3 5 5 5

Overdub

TAB

6 7 7 5 5 5 5 3 6 7 7 5

String section arranged for guitar - fade in slowly

Overdub

f

TAB

3 0 1 0 2 0

GH

12 *sl.* 13 *sl.* 14 *sl.*

TAB 6 6,9 6 3 3 3,7 3 2 2,5 2

LA

TAB 6 7 7 7 6 7 7 7 6 7 7 7 3 5 5 3 5 5 3 5 5 3 5 5 2 3 3 2 3 3 2 3 3 2 3 3

Overdub

TAB 9 9 9 7 6 7 7 5 5 6 5 5 3

Overdub

TAB 4 3 0 2

GH

15 *sl.* 16 *sl.* 17 *sl.*

TAB

3	3	3,7	3	5	5,9	5	3	3	3,7	3
---	---	-----	---	---	-----	---	---	---	-----	---

LA

TAB

3	3	3	3	10	10	10	10	3	3	3	3
5	5	5	5	12	12	12	12	5	5	5	5
5	5	5	5	12	12	12	12	5	5	5	5

Overdub

TAB

6	5	6
7	5	7
7	7	7
5	7	5

Overdub

TAB

1	0	3
0	2	0

GH

18 *sl.* 19 *sl.* 20 *sl.*

TAB 2 2,5 2 3 3 3,7 3 6 6,9 6

LA

TAB 2 3 3 2 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 5 5 3 5 5 3 5 5 3 5 5 5 5 5 5 6 7 7 6 7 7 6 7 7 6 7 7

Overdub

TAB 5 5 5 3 6 7 7 5 9 9 9 7

Overdub

TAB 0 1 4 2

$\text{♩} = 194$
Distorted Intro

GH

21 *mf* H P.M. -- | 22 23 H P.M. -- | 24

LA

21 *mf* H P.M. -- | 22 23 H P.M. -- | 24

Overdub

Overdub

TAB

TAB

TAB

TAB

2 0 2 0 3 1 1 1 0 3 3 (3) 0 3 1 1 2 0 (2) (0)

2 0 2 0 3 1 1 1 0 3 3 (3) 0 3 1 1 2 0 (2) (0)

2 0 2 0 3 1 1 1 0 3 3 (3) 0 3 1 1 2 0 (2) (0)

2 0 2 0 3 1 1 1 0 3 3 (3) 0 3 1 1 2 0 (2) (0)

GH

25 H 26 27 28 4x

H P.M. - - | H P.M. - - |

TAB

2 2 3 0 3 (3) 0 3 1 1 2 (2)

0 0 1 1 0 3 (3) 0 3 1 1 0 (0)

LA

H H 4x

H P.M. - - | H P.M. - - |

TAB

2 2 3 0 3 (3) 0 3 1 1 2 (2)

0 0 1 1 0 3 (3) 0 3 1 1 0 (0)

Overdub

mf H H 4x

H P.M. - - | H P.M. - - |

TAB

7 7 8 8 7 10 (10) 7 10 10 10 6 (6)

Overdub

4x

TAB

4x

GH

29 H P.M. - - |

30 31 H P.M. - - |

32

LA

H P.M. - - |

H P.M. - - |

Overdub

H P.M. - - |

H P.M. - - |

Overdub

mf H P.M. - - |

H P.M. - - |

TAB

TAB

TAB

TAB

2 0 2 0 3 1 1 0 0 3 3 (3) (3) 0 0 3 1 1 2 0 (2) (0)

7 7 8 8 8 7 10 (10) 7 10 10 10 6 (6)

9 9 10 10 10 7 10 (10) 7 10 10 10 9 (9)

GH

33 H 34 35 H

H P.M. - - | H P.M. - - |

TAB 2 2 3 0 3 (3) 0 3 1 1 2 0

LA

H P.M. - - | H P.M. - - |

TAB 2 2 3 0 3 (3) 0 3 1 1 2 0

Overdub

P P P P P P

TAB 17-13 15 13-17-13 15 13-17-13 15 13-17-13 15 13-16-12 12 (6)

Overdub

(9)

36 37 38

GH

TAB (2) (0) 2 0 2 0 3 1 1 0 0 3 3

H P.M. - - |

LA

TAB (2) (0) 2 0 2 0 3 1 1 0 0 3 3

H P.M. - - |

Overdub

TAB 12 13 12 16 12 12 13 12 16 12 12 13 12 17 13 15 14 15 13 17 13 15 14 15 13 17 13 15 14 15

Overdub

TAB

GH

39 H P.M. - - | 40 H P.M. - - | 41 H P.M. - - |

TAB (3) 0 3 1 1 2 (2) 2 2 3 0

LA

H P.M. - - | H P.M. - - |

TAB (3) 0 3 1 1 2 (2) 2 2 3 0

Overdub

P P P P P P P P

TAB 13-17-13 15 13-16-12 12 12-16-12 12 12-16-12 12 12-17-13 15 13-17-13 15

Overdub

P P P

TAB 20-17 18 17-20-17 18

GH

42 43 44

H H P.M. - - |

TAB

3 3 (3) 0 3 1 1 2 (2)
3 3 (3) 0 3 0

LA

H H P.M. - - |

TAB

3 3 (3) 0 3 1 1 2 (2)
3 3 (3) 0 3 0

Overdub

P P P P P P

TAB

13-17-13 13-17-13 13-17-13 13-16-12 12-16-12 12-16-12
14 15 14 15 14 13 12 13 12 12

Overdub

P P P P P P

TAB

17-20-17 17-20-17 17-20-17 17-19-16 16-19-16 16-19-16
17 18 17 18 17 16 17 16 17 17

36

GH

50

51

TAB

LA

H H H H H H H H

P.M.---|

3

3

3

3

3

3

TAB

0 0 0 3 5 0 0 0 5 6 0 0 0 6 8 0 5 6 0 6 8

GH

52

53

TAB

LA

H H H H H H H H

P.M.---|

3

3

3

3

3

3

TAB

0 0 0 6 8 0 0 0 5 6 0 0 0 6 8 0 5 6 0 3 5

GH

54

H H H H H H H H

P.M.---1 H H P.M.---1 H H P.M.---1 H H H H H H

55

TAB

0 0 0 3 5 0 0 0 5 6 0 0 0 6 8 0 5 6 0 6 8

LA

H H H H H H H H

P.M.---1 H H P.M.---1 H H P.M.---1 H H H H H H

TAB

0 0 0 3 5 0 0 0 5 6 0 0 0 6 8 0 5 6 0 6 8

GH

56

H H H H H H H H

P.M.---1 H H P.M.---1 H H P.M.---1 H H H H H H P.M.---1 H H

57

1-2.

3.

58

TAB

0 0 0 6 8 0 0 0 5 6 0 0 0 6 8 0 5 6 0 3 5 0 0 0 6 8 5 3

LA

H H H H H H H H

P.M.---1 H H P.M.---1 H H P.M.---1 H H H H H H P.M.---1 H H

TAB

0 0 0 6 8 0 0 0 5 6 0 0 0 6 8 0 5 6 0 3 5 0 0 0 6 8 5 3

GH

59

H P H H H P H H

P.M.-----| H P P.M.-----| H H P.M.-----| H P P.M.-----| H H

TAB

0 0 0 0 1 0 0 0 0 0 1 2 0 0 0 0 1 0 0 0 0 0 1 3

LA

60

H P H H H P H H

P.M.-----| H P P.M.-----| H H P.M.-----| H P P.M.-----| H H

TAB

0 0 0 0 1 0 0 0 0 0 1 2 0 0 0 0 1 0 0 0 0 0 1 3

GH

61

H P H H H P H H H H

P.M.-----| H P P.M.-----| H H P.M.-----| H P H H H H

TAB

0 0 0 0 1 0 0 0 0 0 1 2 0 0 0 0 1 0 0 1 2 0 1 3

4x

LA

62

H P H H H P H H H H

P.M.-----| H P P.M.-----| H H P.M.-----| H P H H H H

TAB

0 0 0 0 1 0 0 0 0 0 1 2 0 0 0 0 1 0 0 1 2 0 1 3

4x

Chorus

GH

63

P.M.

H

P.M.

64

P.M.

P.M.

P.M.

P.M.

TAB

3 1 0 0 3 (3) (3) 0 0 0 3 1 0 2 0 0

LA

P.M.

H

P.M.

P.M.

P.M.

P.M.

P.M.

TAB

3 1 0 0 3 (3) (3) 0 7 5 10 8 9 7 0

Overdub

P.M.

P.M.

TAB

8 0 12 0 11

65

GH

P.M.

H

P.M.

66

TAB

3 1 0 0 3 3 (3) (3) 0 0 0 0 0 0 0 0 0 0 0 0 0 0

LA

P.M.

H

P.M.

TAB

3 1 0 0 3 3 (3) (3) 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Overdub

TAB

TAB

TAB

TAB

Detailed description: The image shows a musical score for three parts: GH, LA, and Overdub. The GH and LA parts have musical notation and TAB. The Overdub part has empty TAB staves. The GH and LA parts are marked with measure numbers 65 and 66. The GH part has a P.M. (Palm Mute) marking at measure 65, a H (Harmonics) marking at measure 66, and a P.M. marking at measure 67. The LA part has a P.M. marking at measure 65, a H marking at measure 66, and a P.M. marking at measure 67. The TAB for GH and LA shows a sequence of notes: 3 1 0 0 3 3 (3) (3) 0 0 0 0 0 0 0 0 0 0 0 0 0 0. The Overdub part has empty TAB staves.

67

GH

P.M. H P.M. P.M. P.M. P.M.

TAB

3 0 3 (3) 0 0 3 0 2 0

1 0 0 3 (3) 0 0 1 0 0 0

68

LA

P.M. H P.M. P.M. P.M. P.M.

TAB

3 0 3 (3) 0 7 10 9 5 8 0 7 0

1 0 0 3 (3) 0 0 0 0 0 0 0 0

Overdub

P.M. P.M.

TAB

8 0 12 0 11

GH

69 70 71

P.M. H P.M. P.M. H P.M. P.M. H H

TAB

3 0 0 3 (3) 0 3 0 0 3 (3) 0 3 0 0 3 2 3

1 0 0 3 (3) 0 1 0 0 3 (3) 0 1 0 0 3 0 1

LA

P.M. H P.M. P.M. H P.M. P.M. H H

TAB

3 0 0 3 (3) 0 3 0 0 3 (3) 0 3 0 0 3 2 3

1 0 0 3 (3) 0 1 0 0 3 (3) 0 1 0 0 3 0 1

Overlup

TAB

GH

72

H H

H H

H H

H H

H H

73

P.M.---|

H H

P.M.---|

H H

P.M.---|

H H

H H

H H

TAB

0 0 0 3 5 0 0 0 5 6 0 0 0 6 8 0 5 6 0 6 8

LA

H H

H H

H H

H H

H H

P.M.---|

H H

P.M.---|

H H

P.M.---|

H H

H H

H H

TAB

0 0 0 3 5 0 0 0 5 6 0 0 0 6 8 0 5 6 0 6 8

D.S. al Coda

GH

74

H H

H H

1.

H H

H H

H H

2.

H H

75

76

P.M.---|

H H

P.M.---|

H H

P.M.---|

H H

H H

H H

P.M.---|

H H

TAB

0 0 0 6 8 0 0 0 5 6 0 0 0 6 8 0 5 6 0 3 5 0 0 0 6 8 5 3

LA

H H

H H

H H

H H

H H

P.M.---|

H H

P.M.---|

H H

P.M.---|

H H

H H

H H

P.M.---|

H H

TAB

0 0 0 6 8 0 0 0 5 6 0 0 0 6 8 0 5 6 0 3 5 0 0 0 6 8 5 3

Φ $\frac{H}{G}$

Bridge

GH

87

P.M.

88

8x

TAB

0 0 0-0-0 0 0 0-0-0 0 0 0-0-0 0 0 0-0-0 0-0-0

LA

P.M.

8x

TAB

0 0 0-0-0 0 0 0-0-0 0 0 0-0-0 0 0 0-0-0 0-0-0

GH

89

H

90

91

92

1.

P.M. H P.M.-| P.M.-| P.M. H P.M.-| H P.M.- - - - -|

TAB

3 0-3 0-3 0 3 2 3 0-3 0-2 0-2

1 0 0-0 1 0 0-0 1 0 0 0 0 0 0 0 0

LA

H

H

H

P.M. H P.M.-| P.M.-| P.M. H P.M.-| H P.M.- - - - -|

TAB

3 0-3 0-3 0 3 2 3 0-3 0-2 0-2

1 0 0-0 1 0 0-0 1 0 0 0 0 0 0 0 0

GH

104

H P H P H P H H

3 3 3 3

P.M.----- P.M.----- P.M.----- P.M.-----

H P H P H P H H

105

TAB

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 3 5

LA

P P P P P P P P P P P P P P P P P P H

sl. sl.

P P H

TAB

19-17-16 18 16 18-17-15 18-17-15 15 17-16-14 17-16-14 13-14-13 15 13 15-14-12-14-14

GH

106

H P H P H P H H

3 3 3 3

P.M.----- P.M.----- P.M.----- P.M.-----

H P H P H P H H

107

TAB

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 3 5

LA

P P

sl. sl. sl. sl.

P P H H H P sl. P P

TAB

13-12-10 13-12-10-12 13-19-17-16-10-13-12-10-16 19-17-16 18-17-15-17-18 16-19-16-10-13-12-10 13

108

GH

H P H P H P H H

P.M.-----| H P P.M.-----| P.M.-----| H H

3 3 3 3

TAB

0 0 0 0 1 0 0 0 0 1 0 0 0 0 0 3 5

LA

P P *sl.* P P P *sl.* P P H H P P P

P P *sl.* P P P *sl.* P P H H P P P

TAB

10-13-12-10-9-12-10-9 10-9 10-9-7 10-9-7 9-10 7-9-7 10-9-7-6

110

GH

H P H P H P H H

P.M.-----| H P P.M.-----| P.M.-----| H H

3 3 3 3

TAB

0 0 0 0 1 0 0 0 0 1 0 0 0 0 0 3 5

LA

12 13 10 13 8 13 12 13

TAB

17 16 17 16 13 16 13 12

Overdub

16 17 13 17 12 17 15 17

TAB

20 19 20 19 17 19 17 16

112

H P H P H P H H

P.M.-----| H P P.M.-----| H P P.M.-----| H H

3 3 3 3

0 0 0 0 1 0 0 0 0 1 0 0 0 0 0 3 5

113

P H P P P H P P H P P P H P

19 16 18 16 17 16 18 17 15 17 15 17 16 14 16 14 18 15 14 15 14 15 14 15

114

H P H P H P H H

P.M.-----| H P P.M.-----| H P P.M.-----| H H

3 3 3 3

0 0 0 0 1 0 0 0 0 1 0 0 0 0 0 3 5

115

H P P H P P H P P

10 13 10 13 10 16 13 16 13 16 19 16 19 16 16 19 22 19 22 19 19

GH

116

H P H P H P H H

3 3 3 3

P.M.-----| H P P.M.-----| H P P.M.-----| H H

117

TAB

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 3 5

LA

22

full

(22)

19

21

TAB

Gary Solo

GH

118

P P P P P P P

119

P P P P P P P

TAB

18-15 17-15 18-15 17-15-17 15-19-15 17-15-17 15 18-15 17-15-17 15-19-15 17-15-17 15-18-15 17-15

LA

H P H P H P H H

3 3 3 3

P.M.-----| H P P.M.-----| H P P.M.-----| H H

TAB

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 3 5

[illegible]

The musical score for 'LA TAB' is presented in two systems. The first system contains the first two measures, and the second system contains the next two measures. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notes are as follows:

- Measure 1: G2 (half note), A2 (quarter note), Bb2 (quarter note), C3 (half note).
- Measure 2: D3 (half note), E3 (quarter note), F3 (quarter note), G3 (half note).
- Measure 3: A2 (half note), Bb2 (quarter note), C3 (quarter note), D3 (half note).
- Measure 4: E3 (half note), F3 (quarter note), G3 (quarter note), A3 (half note).

The fret numbers for the first system are: 0, 0, 0, 1, 0, 0, 0, 0, 1, 0. The fret numbers for the second system are: 0, 0, 0, 0, 1, 0, 0, 0, 0, 0, 3, 5.

GH

124 125

H P P

TAB

LA

H P H P H P H H

P.M. H P P.M. H P P.M. H P P.M. H H

TAB

GH

126 127

P P P P P P P P

TAB

LA

H P H P H P H H

P.M. H P P.M. H P P.M. H P P.M. H H

TAB

GH

128

P

129

P

1 ½

TAB

18-15-17 15-19-15-18-15-17 15-19-15-18-15-17 15-19-15-18-15-17 19-15-18-15-17 15-15-19

LA

H P

3

P.M.-----|

H P

H P

3

P.M.-----|

H P

H P

3

P.M.-----|

H P

H H

3

P.M.-----|

H H

TAB

0-0-0-0-1-0-0-0-0-0-1-0 0-0-0-0-1-0-0-0-0-0-0-0-3-5

GH

130

Switch to neck pickup

131

P

P

H P P

P P *sl.*

TAB

(19)

19-16-16 18-18-15-15 17-16-17-16-14 18-17-15-14

LA

H P

3

P.M.-----|

H P

H P

3

P.M.-----|

H P

H P

3

P.M.-----|

H P

H H

3

P.M.-----|

H H

TAB

0-0-0-0-1-0-0-0-0-0-1-0 0-0-0-0-1-0-0-0-0-0-0-0-3-5

Switch back to bridge pickup at the end of the measure

CH

132

P H P P P P H H *sl.* H H

133

H P P P P P *sl.* P P P

TAB

15-14-15-17-15-14 17-15-14-15-17 14-15-17-18 14 16-17-16-14 18-17-15-18-17-15-14 17-15-14 17-15

LA

H P H P H P H H

3 3 3 3

P.M.-----| H P P.M.-----| H P P.M.-----| H H

TAB

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 3 5

Harmony Solo

GH

134 135

P P H P P H P P P H P P

17-12 13-12-13 12-17-12 13-12-13 12-17-12 13-12 17-12 13-12-13 12-17-12 13-12-13 12-17-12 13-12

TAB

LA

P P H P P H P P P H P P

13-8 10-8-10 8-13-8 10-8-10 8-13-8 10-8 13-8 10-8-10 8-13-8 10-8-10 8-13-8 10-8

TAB

Rhythm guitar

Overdub

P.M.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

TAB

Held notes from Gary's solo heard on the recording

Overdub

15 (15) (15) 13

TAB

Overdub

Overdub

GH

148

P P H P P H P P

15-12 13-12-13 12-15-12 13-12-13 12-15-12 13-12

149

P P H P P H P P

15-10 12-10-12 10-15-10 12-10-12 10-15-10 12-10

LA

P P H P P H P P

12-8 10-8-10 8-12-8 10-8-10 8-12-8 10-8

P P H P P H P P

10-7 8-7-8 7-10-7 8-7-8 7-10-7 8-7

Overdub

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3

GH

150

H H H H H H H H

12-13-12-13-10-12-10-12-8-10-8-10-7-8-7-8

151

H H H H H H H H

10-12-10-12-8-10-8-10-6-8-6-8-5-6-5-6

LA

H H H H H H H H

13-15-13-15-12-13-12-13-10-12-10-12-8-10-8-10

H H H H H H H H

10-12-10-12-9-10-9-10-7-9-7-9-5-7-5-7

Overdub

3

1

TAB

Continue holding chord and allow feedback

GH

152 153 154 155 156 157 158 159

3

1 (3) (1) (3) (1) (3) (1) (3) (1)

LA

3

1 (3) (1) (3) (1) (3) (1) (3) (1)

TAB

The Ballad Of Leonard And Charles

Lecherous inhuman monsters
Piteous crimes carried out
Patriarchs to the lunatic fringe
They venerate what has been done
They turned a small town in northern
California
Into the haunt of the damned
Devoid of all comprehension
The most vicious hateful part of man

Dragging their victims into lunacy
And putting it all on film
Wretched dregs of society
Killers of children
Rapists of women
Sado-sexual violence

Immoral killing with indifference
Aroused as your victims cry
Unjust pain they love to inflict
Breaking their souls, then their minds
Malevolent and rancid perversions
The outcome is always death
Bodies thrown down into a hole
Maggots consuming the flesh

Dragging their victims into lunacy
And putting it all on film
Wretched dregs of society
Killers of children
Rapists of women
Sado-sexual violence

Fear
A macabre madness
Fiendish carnage with rabid butchery
Pain
Sadistically tortured
Rejoicing in their victims slavery
Rape
Forced violations
Malicious desecration of the thrall
Slave
Depraved exploitation
A sickening anguish for them all
Sado-sexual violence

Sick
Twisted rituals
Vile defiling of the enslaved
Lie
Decimate aspirations abused
At the hands of the deranged
Kill
And slaughter the damned
With gruesome and heinous suffering
Death
Merciless killing
With despicable and cruel agony
Sado-sexual violence

Excoriate the legal system
Exposing all of its flaws
One kills himself with cyanide
The other makes a mockery of the law
The act of killing eroticized
Dismissive to call you insane
Committed horrific and brutal crimes
Then laughing with total disdain

Dragging their victims into lunacy
And putting it all on film
Wretched dregs of society
Killers of children
Rapists of women
Sado-sexual violence

$\frac{H}{G}$

RH

 $\frac{H}{G}$

RH

1-3.

 $\frac{H}{G}$

RH

4. 44 45 46 *sl.*

P.M. P.M. *sl.*

TAB 0 3 2 3 3 3 3 3 3 3 3 0 3 2 0 12

1 0 0 1 1 1 1 1 1 1 1 1 1 0 1 0 0 12

RH

TAB 0 3 2 3 3 3 3 3 3 3 3 0 3 2 0 12

1 0 0 1 1 1 1 1 1 1 1 1 1 0 1 0 0 12

Intro Reprise



47 48 49 50

H H H H H H

H H H H H H

TAB 5 8 0 7 5 8 0 7 5 8 0 7 5 8 0 7 5 8 0 7

0 7 5 8 0 7 5 8 0 7 5 8 0 7 5 8 0 7

RH

TAB 2 0 (2) (0) (2) (0) 7 - (7) - (7) - (7) 8 - (8) - 8 0

0 (0) (0) (0) 0 0 0 0

sl. *sl.*

Solo Gary

GH

59

60

6

1

3

TAB

0 0

<3.2> <3.2> (<3.2>) (<3.2>) (<3.2>)

RH

sl.

sl.

P.M.

TAB

0 0 3 2 0 0 12

0 0 3 2 0 0 0 0 0 0

Whammy bar flutter

61

62

3

2 2 2 2 2 2

A.H. A.H. A.H. A.H.

H H

TAB

<9.6> (<9.6>) (<9.6>)

19 21 (21) (21) 19 21 (21) (21)

RH

P.M.

P.M.

P.M.

TAB

0 0 0 3 2 0 3 0 0 3 2 0 0 0 0 0 0

0 0 1 0 0 1 0 1 0 0 0 0 0 0 0 0

GH

63

64

P

P

2

1

TAB

21 (21) 21 21 19

15 12-16-12 15 12-16-12 15-12 15 12-16-12 15-12

RH

P.M.

P.M.

P.M.

TAB

0 0 0 3 2 1 1 0 0 0 0 0 0 0

GH

65

66

P

P

P

H P

P

H P

P

H P

P

H P

P

TAB

15 12-16-12 15-12 15-12-12 15 12 15-12-14 (14) 12 11 12-11 12 11 11-12 11-12 11 11-12 11-15 12 11

RH

P.M.

P.M.

P.M.

TAB

0 0 0 3 2 3 1 0 0 0 0 0 0 0

GH

67 68

H P P P *sl.*

11 12 11 15 12 11 14 12 9 9 (9)

TAB

full full full full full full full full full full full full full full

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

RH

P.M. P.M. P.M. P.M.

TAB

0 0 0 3 2 0 1 0 3 2 0 0 0 0 0

GH

69 70

P P P P P P P P

full full full full (17)

17 17 17 17 (17)

TAB

17 0 15 0 18 0 17 0 15 0 18 0 17 0 15 0

RH

P.M. P.M. P.M. P.M.

TAB

0 0 0 3 2 0 3 0 3 2 0 0 0 0 0

Switch to neck pickup

GH

71

P

P

P

P

72

3

6

6

6

TAB

18-0-17-0-15-0-18-0-17-0-15-0-17

(17)

14 15 17 14 15 17 14 16 17 14 16 17 14 16 17

14 15 17

RH

P.M. - - - - -

P.M.

P.M. - - - - -

TAB

0 0 0 3 2 0 1

0 0 0 1 0 0 0 0 0 0

Switch back to bridge pickup at the end of the measure

GH

73

6

6

6

6

74

6

1

full

(22)

TAB

14 16 17 14 16 17 15 17 19 15 17 19 15 17 19

15 17 19 22

RH

P.M. - - - - -

P.M.

sl.

sl.

TAB

0 0 0 3 2 0 3 1

0 0 3 2 0 0 12

80

GH

87

88

P.M.

P.M.

TAB

2 5 4 2 2 2 2 2 2 2 2 2 2 0 3 2 2 5 4 2 5 3

RH

full

full

P.M.

full

full

full

P.M. - 14

TAB

24 24 (24) 14 17 (17) 17 (17) 17 14 14

GH

89

90

P.M.

P.M.

TAB

2 5 4 2 2 2 2 2 2 2 2 2 2 0 3 2 2 3 1

RH

full

1/2

P

P

P

P P P

TAB

17 17 16 16 (16)(16) 14 17 - 14 17 - 14 14 17 17 - 16 - 14 - 16 - 14

GH

3.
99

100

101

sl.

P.M.

P.M.

sl.

sl.

TAB

0 3 2 3 3 3 3 3 3 3 3 3 0 3 2 0 12

1 0 0 1 1 1 1 1 1 1 1 1 1 0 1 0 0 12

RH

3.
99

100

101

sl.

P.M.

P.M.

sl.

sl.

TAB

0 3 2 3 3 3 3 3 3 3 3 3 0 3 2 0 12

1 0 0 1 1 1 1 1 1 1 1 1 1 0 1 0 0 12

Intro Reprise

⊕⊕

GH

102

103

104

105

H

H

H

H

H

H

H

H

H

H

TAB

5 8 0 7 5 8 0 7 5 8 0 7 5 8 0 7 5 8 0 7

RH

sl.

sl.

TAB

2 0 (2) (0) (2) (0) 7 - (7) - (7) - (7) 8 - (8) - 8 0

[illegible]

It is no mystery
 What you get is what you see
 You betrayed my loyalty
 You've gone and done me wrong
 Now I do you harm
 My revenge is guaranteed
 You stabbed me in the back
 Spit right in my eye
 Dragging me into the fray

Take you out, right you off,
 There's never enough
 Ways to throw you away

You'd better start runnin'
 'Cause you know that I'm comin'
 Cocked and loaded and I never miss
 I'm onto your game
 And I'm layin' the blame
 And I'm addin' your name to my blacklist
 You should've thought twice
 'Cause your playin' with your life
 You must have some sort of death wish
 I haven't any doubt
 That your time has run out
 'Cause I've added your name
 To my blacklist

You tried to beat me
 Thought you could defeat me
 But how you we ever wrong
 I rise to the occasion
 Character assassination
 To put you down where you belong
 You've got a lot to say
 When I'm so far away
 Now you've got a problem with me

Take you out, write you off,
 When I've had enough
 Of your verbal debris

You'd better start runnin'
 'Cause you know that I'm comin'
 Cocked and loaded and I never miss
 I'm onto your game
 And I'm layin' the blame
 And I'm addin' your name to my blacklist

You should've thought twice
 'Cause your playin' with your life
 You must have some sort of death wish
 I haven't any doubt
 That your time has run out
 'Cause I've added your name
 To my blacklist

For all the shit you talk
 You've never walked the walk
 All you do is run and hide
 Slander me, slag me
 You'd better body bag me
 I'm not a man you should deride
 I've heard everything
 All your mudslinging
 You better run as fast as you can

Take you out, write you off.
 Are you brave enough
 To stand up and fight like a man?

You'd better start runnin'
 'Cause you know that I'm comin'
 Cocked and loaded and I never miss
 I'm onto your game
 And I'm layin' the blame
 And I'm addin' your name to my blacklist
 You should've thought twice
 'Cause your playin' with your life
 You must have some sort of death wish
 I haven't any doubt
 That your time has run out
 'Cause I've added your name
 To my blacklist

I've added your name
 To my blacklist

I've added your name
 On my blacklist

I've added your name
 To my blacklist

Blood In Blood Out

Exodus
Blood In Blood Out

Words & Music by Gary Holt
Transcribed by Kragen Lum

Gary Holt
Tune down 1 step
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Lee Altus
Tune down 1 step
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

♩ = 204

Gary Holt

Lee Altus

Verse

GH

LA

GH

15 *sl.* P.M. 16 *sl.* P.M. 17 P.M. - *sl.* P.M. - *sl.* 18 P.M. - *sl.* P.M.

LA

19 2. 20 3x

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2 0 1 2 0 3 2 0 1 2 0 3 8 6 6 6 8 5 6 3 3 3 5 6 4 4 4 4 6 5 3 3 1

LA

19 2. 20 3x

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

8 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 5 3 3 3 3 0 2 4 5 3 3 3 3 3 3 3 3

GH

21 22 23

P.M.----- P.M.----- sl. P.M.-----

8 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 5 6 7 8 8 9 6 7 0 0 0 0 0 0

LA

P.M.----- P.M.----- sl. P.M.-----

8 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 5 6 7 8 8 9 6 7 0 0 0 0 0 0

GH

24 25 26

2 0

LA

H P H P H P H P

3 3 3 3

P.M.----- P.M.-----

5 7 5 5 7 5 5 7 0 0 0 0 0 0 0 0 5 7 5 5 7 5

GH

1. 27

P.M. P.M. P.M. P.M.

2. 28

TAB

5 7 0 5 6 0 4 5 1 3 0 3 5 0 5 6

LA

P.M. P.M. P.M. P.M.

TAB

5 7 0 5 6 0 4 5 1 3 0 3 5 0 5 6

GH

29

H P H P

30

P.M. P.M.

H P H P

31

H P H P

TAB

0 0 0 0 5-7-5-5-7-5 5 7 0 0 0 0 0 0 0 0 0 0 5-7-5-5-7-5

LA

H P H P

P.M. P.M.

H P H P

H P H P

TAB

0 0 0 0 5-7-5-5-7-5 5 7 0 0 0 0 0 0 0 0 0 0 5-7-5-5-7-5

Lee Solo

GH

1. 32

P.M.

P.M.

2. 33

P.M.

P.M.

TAB

5 7 0 5 6 0 4 5

1 3 0 3 5 0 5 6

LA

P.M.

P.M.

TAB

5 7 0 5 6 0 4 5

12

GH

34

P.M.

35

P.M.

TAB

2 0 0 0 0 0 0 2

2 0 0 0 0 0 0 2

LA

P

P

P

P

P

P

P

P

P

P

P

P

P

P

TAB

15-12 14 12-15 12-15-12 14 12-15-12-15-12 14 12

15-12-15-12-17-12-15-12 14 12-15-12-15-12 14 12

GH

36

P.M.

37

P.M.

P.M.

TAB

2 0 0 0 0 0 0 0

1 3 0 3 5 0 5 6

LA

P

P

P

P

P

P

P

P

P

P

P

P

P

TAB

15-12-15-12-15-12 14 12-15-12-15-12 14 12-15-12

15-12-17-12-15-12 14 12-15-12-15-12-17-12 14 12

38

GH

P.M.-----|

39

P.M.-----|

LA

P P P P P H P H P P H P H P P

15-12 15-12-15 12-15-12 15-12-15 12-15-12 15 15-12-17-12 15-17-15-12 10-12-10 12-11-12-11-10

40

GH

P.M.-----|

41

P.M. P.M.

LA

H P H *sl.* P P P *sl.* H P

8-10-8 9 8-10-12-11-10-11-10-8-10-8 9 8 10

42

GH

P.M.-----|

43

P.M.-----|

LA

P.M.-----| P.M.-----| P.M.-----|

9 12 9 9 12 9 9 12 9 9 11 (11)

44

GH

P.M.-----|

45

P.M. P.M.

TAB

2 0 0 0 0 0 0 0

1 3 0 3 5 0 5 6

LA

P.M.-----| P.M.-----| P.M.

P.H.

H P

3

TAB

12 9 9 11 9 9 10 9

7 8 7 8 7 9 7 (7)

46

GH

P.M.-----|

47

P.M.-----|

TAB

2 0 0 0 0 0 0 2

2 0 0 0 0 0 0 2

LA

1/2

H P P H P

TAB

(7) 15 17 (17) (17) 17 15-17-15 17-15-17-15 15 16

GH

LA

52

P

sl.

P

53

16

14

17

14

16

19

17

19

(19)

full

(19)

19

1½

sl.

P

sl. P.M.

P

P.M.

54

55

1½

P

17

19

17

19

1½

(19)

19

17

19

17

19

1½

(19)

sl.

P.M.

sl.

sl.

P.M.

sl.

sl.

5

4

2

2

2

2

2

2

4

5

3

5

4

2

2

2

2

2

2

4

5

3

GH

56 *H P* *P P sl.* *P.H.* *P.H.*

57

LA

sl. *P* *sl. P.M.* *P* *P.M.*

58 *sl.* *sl.* *sl.* *sl.*

59

GH

12 11 10 9 11 10 9 8 10 9 11 10 9 8 10 9 8 7 9 8 10 9 8 7 9 8 7 6

LA

sl. P.M. *sl.* *sl. P.M.* *sl.*

TAB

17 19 17 18 18 17 16 14 16 14 16 14

5 4 2 2 2 2 2 4 2 2 0 2 3 2 3 2 4

12 11 10 9 11 10 9 8 10 9 11 10 9 8 10 9 8 7 9 8 10 9 8 7 9 8 7 6

5 4 2 2 2 2 2 4 5 2 3 5 4 2 2 2 2 2 4 5 2 3

GH

60

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

8—7—6—5—7—6—5—4—8—7—6—5—7—6—5—4—6—5—4—3—5—4—3—2—2

TAB

LA

sl.

P

sl. P.M.

P

P.M.

5—4—2—2—2—2—2—2—4—2—2—2—0—2—0—2—3—2—3—2—4

TAB

GH

62

63

1

5

full

full

full

19—(19)—(19)—19—(19)—19—(19)

TAB

LA

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

P.M.

P.M.

P.M.

P.M.

5—4—2—2—2—2—2—2—4—5—2—3—5—4—2—2—2—2—2—2—4—5—2—3

TAB

GH

64 65

A.H.

8

17 (17) (<17>) (<17>)

LA

sl.

sl. P.M.

P

P

P.M.

5 4 2 2 2 2 4 2 2 0 2 0 2 3 2 3 2 4

3 2

Instrumental

GH

66

67

P.M.----|

P.M.----|

LA

P.M.----| P.M.----| P.M.----| P.M.----| P.M.----| P.M.

Overdub

mf P.M.----| P.M.----| P.M.----| P.M.----| P.M.----| P.M.

68

69

3x

P.M.----| P.M.----| P.M.----|

3x

LA

P.M.----| P.M.----| P.M. P.M.----| P.M.----| P.M. 3x

3x

Overdub

P.M.----| P.M.----| P.M. P.M.----| P.M.----| P.M. 3x

3x

GH

70

71

P.M.-----|

P.M.-----|

TAB

2 0 0 0 5 3 3 3

LA

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.

TAB

2 2 4 2 2 4 2 2 7 5 5 7 5 5 7 5

Overdub

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.

TAB

5 5 7 5 5 7 5 5 11 9 9 11 9 9 11 9

GH

72

73

TAB

7 5 5 3 7 5 (7) 8 (5) 6 7 5 5 3

LA

sl.

sl.

sl.

sl.

sl.

sl.

TAB

9 7 5 7 5 7 9 7 8 10 8 7 9 7 7 5

Overdub

sl.

sl.

sl.

sl.

sl.

sl.

TAB

12 10 9 11 9 10 12 10 11 13 11 10 12 10 11 9

Overdub

We're throwing down the gauntlet
Chomping at the bit
About to lay down the law
Show you all the way
Bare witness to genesis
Of the violence
The way it was back in the day
We've been here from the start
With a one track mind
We kept the hate alive
Always had the power
Now is zero hour
Tonight we're gonna fight like it's 1985

Blood in, blood out
All I'm telling you is do
Anything you wanna do
Blood in, blood out
This is a fucking dynasty
Of trash notoriety
Dive in or bow out
If you have the pedigree
Welcome to the family
All in or all out
Half way, no way
Give it all you've got!
We wrote the book
So you better know the plot
New breed, old creed
Let's see what you brought
This shit has turned into a rout
Blood in, blood out

Stand tall
Show you've got the backbone
Welcome all
Who never took more than gave
Punish all deceptions
No exceptions
Fortune always favors the brave
Bring your anger
Bring the mayhem
Anything you do is allowed
You're the kings of pit insanity
Tonight we're gonna rage
And make Paul Baloff proud

Blood in, blood out
All I'm telling you is do
Anything you wanna do

Blood in, blood out
This is a fucking dynasty
Of trash notoriety
Dive in or bow out
If you have the pedigree
Welcome to the family
All in or all out
Half way, no way
Give it all you've got!
We wrote the book
So you better know the plot
New breed, old creed
Let's see what you brought
This shit has turned into a rout
Blood in, blood out

We're bringing down the thunder
Bottling the lightning
Battering the weak
Burning down the place
Our one stance
Zero tolerance
Time to cut to the chase
We expect nothing less
Than a full scale riot
Give everything that you've got
Put an end to the peace and quiet
Let's start the pit that time forgot

Blood in, blood out
All I'm telling you is do
Anything you wanna do
Blood in, blood out
This is a fucking dynasty
Of trash notoriety
Dive in or bow out
If you have the pedigree
Welcome to the family
All in or all out
Half way, no way
Give it all you've got!
We wrote the book
So you better know the plot
New breed, old creed
Let's see what you brought
This shit has turned into a rout
Blood in, blood out

1-3. 4.

12 13 14

GH

P.M.

TAB

0 0 0 0 0 0 0 6 0 3

5

0 0 0 0 0 0 0 0

6 0 3 (5) (5) 5 (5) 5

(3) (3) 6 0 3 (3) 6 0 3

RH

P.M.

TAB

0 0 0 0 0 0 0 6 0 3

5

0 0 0 0 0 0 0 0

6 0 3 (5) (5) 5 (5) 5

(3) (3) 6 0 3 (3) 6 0 3

Chorus

15 16 17

GH

P.M. - † P.M. - † P.M. † P.M. † P.M. † P.M. - - † P.M. - - †

TAB

0 0 0 0 0 0 0

2 2

5 (5) 5 (5) 5

6 0 3 (3) 6 0 3 (3) 6 0 3

0 0 0 0 0 0

2 2

RH

P.M. - † P.M. - † P.M. † P.M. † P.M. † P.M. - - † P.M. - - †

TAB

0 0 0 0 0 0 0

2 2

5 (5) 5 (5) 5

6 0 3 (3) 6 0 3 (3) 6 0 3

0 0 0 0 0 0

2 2

GH

18 19 20 21

P.M. † P.M. † P.M. † P.M. - † P.M. - †

mf *f*

8

TAB

5 (5) 5 (5) 5 0-0-2 0-0-2 8 8 7 8 0 (0)
6-0-3 (3) 6-0-3 (3) 6-0-3 0-0-0 0-0-0 6 6 5 6

RH

18 19 20 21

P.M. † P.M. † P.M. † P.M. - † P.M. - †

3

TAB

5 (5) 5 (5) 5 0-0-2 0-0-2 8 8 7 8 2
6-0-3 (3) 6-0-3 (3) 6-0-3 0-0-0 0-0-0 6 6 5 6 0

P

P

P

D.S. al Coda

GH

22 23 24 25

P.M. - - - - - † P P.M. - - - - - † P P.M. - - - - - † P P.M. - - - - - †

TAB

10 7 7 5 5
0-0-0-0-0-0-0-0-0-0 8-0 0-0-0-0-0-0 5-0-7 0-0-0-0-0-0-0-0-0-0 5-0 0-0-0-0-0-0-0-0-0-0 5-0-6-0-3

P

P

P

RH

22 23 24 25

P.M. - - - - - † P P.M. - - - - - † P P.M. - - - - - † P P.M. - - - - - †

TAB

10 7 7 5 5
0-0-0-0-0-0-0-0-0-0 8-0 0-0-0-0-0-0 5-0-7 0-0-0-0-0-0-0-0-0-0 5-0 0-0-0-0-0-0-0-0-0-0 5-0-6-0-3

Φ

I

H

I

BH

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef, showing a sequence of eighth notes with slurs and triplets. The bottom staff is a guitar tablature (TAB) staff, showing the fret numbers (15, 12, 11, 14, 11, 10, 13, 10, 9, 12, 9, 8, 11, 8, 7, 10, 7, 6, 9, 6, 5, 4, 3, 2) and slurs indicating the phrasing of the solo.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, featuring a Right Hand (RH) staff and a Tab (TAB) staff. The RH staff uses a treble clef and a key signature of one flat (B-flat). The TAB staff shows fret numbers (0, 10, 8, 0) and a "P.M." (Palm Mute) instruction. The music is in 4/4 time and consists of a single measure.

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for Right Hand (RH) and Tablature (TAB). The RH part is in treble clef, and the TAB part is in standard guitar notation. The key signature is one flat (Bb), and the time signature is 4/4. The RH part consists of a series of chords and single notes, with a "P.M." marking at the beginning. The TAB part shows fret numbers (0, 9, 7, 0) and a "P" marking. The score is divided into two systems by a double bar line.

GH

36 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 37 P

TAB 2 2 2 2 2 2 2 2 0 2 (2) 2

RH

P.M. P P.M. P

TAB 0 0 0 0 0 0 0 0 7 5 0 0 0 0 0 0 7 5 0 9 7

GH

38 P P P P P P P P P P P.M. P P P P

TAB 15 12 15 full 12 full 12 15 12 15 12 15 12 14 12 14 12 14 12 14 12 12 10 12 10 10 12

RH

P.M. P P.M. P

TAB 0 0 0 0 0 0 0 0 10 8 0 0 0 0 0 0 0 0 0 0 9 7 0

RH

TAB

P.M.

P

P.M.

P

7 5 0

7 5 0 9 7

Rick Solo

42

43

P.M.

GH

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 6 0 5 3 2 0

RH

TAB

<5>

19 16 19 16 19 16 19 (19) 17

1. 2.

D.S.S al Double Coda

GH

53 54 55 56

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0-0-0-0-0-0-6-0-3 0-0-0-0-0-0-6-0-3 (3)-6-0 3-(3)-6-0-3-(3)-6-0-3-(3) 3-(3)-6-0-3-(3)-6-0-3-(3) 3-(3)-6-0-3

RH

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0-0-0-0-0-0-6-0-3 0-0-0-0-0-0-6-0-3 (3)-6-0 3-(3)-6-0-3-(3)-6-0-3-(3) 3-(3)-6-0-3-(3)-6-0-3-(3) 3-(3)-6-0-3



GH

57 58

3 3

TAB

8 8 7 8 7 10 9 6 6 5 6 5 8 7

RH

3 3

TAB

8 8 7 8 7 10 9 6 6 5 6 5 8 7

Black magic rites on this black evil night
Begin with the slice of the blade
Metal and blood come together as one
Onlookers they gasp in dismay
Taste the sweet blood of one another
Sharing without any greed
Bang your head as if up from the dead
Intense metal is all that you need

Murder in the front row
Crowd begins to bang
And there's blood upon the stage
Bang your head against the stage
And metal takes its price
Bonded by blood

Metal takes hold, death starts to unfold
It sounds like the world's at an end
You're in a blood fury, the metal won't stop
Onlookers they bang at command
Cutting your palm and drinking your blood
The power that few others dare
You feed the need to go out and kill
The same need that your blood brother shares

Murder in the front row
Crowd begins to bang
And there's blood upon the stage
Bang your head against the stage
And metal takes its price
Bonded by blood

Black magic rites on this black evil night
Begin with the slice of the blade
Metal and blood come together as one
Onlookers they gasp in dismay
Taste the sweet blood of one another
Sharing without any greed
Bang your head as if up from the dead
Intense metal is all that you need

Murder in the front row
Crowd begins to bang
And there's blood upon the stage
Bang your head against the stage
And metal takes its price
Bonded by blood

GH

P.M.-----|

TAB

11	8-11-12-8-11-12	9-10-12-9-10-12	10-13-14-13-10	12	10-9	12-11-8	10
----	-----------------	-----------------	----------------	----	------	---------	----

4x

LA

P.M.-----|

TAB

7	5-7-8-5-7-8	6-7-9-6-7-9	7-9-10-9-7	9	7-6	8-7-5	7
---	-------------	-------------	------------	---	-----	-------	---

4x

GH

TAB

10	(10)	10	9	(9)	9	7	(7)	7
8	(8)	8	7	(7)	7	5	(5)	5

LA

TAB

14	(14)	14	12	(12)	12	10	(10)	10
12	(12)	12	10	(10)	10	8	(8)	8

GH

22

P P H H P H H

3 3 3 3 3 3

P.M. P.M.

23

P P H H P H H

3 3 3 3 3 3

P.M. P.M.

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 0 0 0 0 0 0 6 7 5

LA

P P H H P H H

3 3 3 3 3 3

P.M. P.M.

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 0 0 0 0 0 0 6 7 5

GH

24

P P H H P P *sl.* H H

3 3 3 3 3 3 3 3 3 3

P.M. P.M. P.M. P.M. *sl.*

25

P P H H P P *sl.* H H

3 3 3 3 3 3 3 3 3 3

P.M. P.M. P.M. P.M. *sl.*

3x

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 7 0 0 8 9 6 7 0 6 7 5

LA

P P H H P P *sl.* H H

3 3 3 3 3 3 3 3 3 3

P.M. P.M. P.M. P.M. *sl.*

3x

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 7 0 0 8 9 6 7 0 6 7 5

LA

Verse

GH

30

P

3

P.M.

31

P

3

P.M.

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 0 0 0 0 0

LA

P

3

P.M.

P

3

P.M.

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 0 0 0 0 0

GH

32

P

3

P.M.

33

P

3

P.M.

H H H

3x

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 4 5 3 5 6 4

LA

P

3

P.M.

P

3

P.M.

H H H

3x

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 4 5 3 5 6 4

GH

34

P

3

P

P.M.

35

P

3

P

P.M.

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 0 0 0 0 0

LA

P

3

P

P.M.

P

3

P

P.M.

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 0 0 0 0 0

GH

36

P

3

P

P.M.

37

P

3

P

P.M.

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 3 1

LA

P

3

P

P.M.

P

3

P

P.M.

TAB

6 0 0 0 0 0 0 0 1 0 0

6 0 0 0 0 0 3 1

Bridge

38 39

GH

TAB

2 0 (2) (0) 0 0 0

P.M.-----1

H H P H H P H H P H H P

3 3 3 3 3 3 3 3

LA

TAB

0 7 8 9 8 7 0 7 8 9 8 7 0 7 8 9 8 7

40 41

GH

TAB

3 1 (3) (1) 1 1 1

P.M.-----1

H H P H H P H H P H H P

3 3 3 3 3 3 3 3

LA

TAB

0 7 8 10 8 7 0 7 8 10 8 7 0 7 8 10 8 7

42 43

GH

TAB

5 3 3 3 3 1 1 1

P.M.-----| P.M.-----|

H H P H H P H H P H H P

LA

TAB

0 8 10 12 10 8 0 8 10 12 10 8 0 7 8 10 8 7 0 7 8 10 8 7

1. 44 45

GH

TAB

2 0 (2) 0 0 0 0 0 0

H H P H H P H H P H H P

LA

TAB

0 7 8 9 8 7 0 7 8 9 8 7 0 7 8 9 8 7 0 7 8 9 8 7

GH

50

H

3

H

3

H

3

H

3

51

H

3

P.M.

H

3

P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 5 7 0 0 0 0 0 2 0 2 0 0 0 0

LA

H

3

H

3

H

3

H

3

51

H

3

P.M.

H

3

P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 5 7 0 0 0 0 0 2 0 2 0 0 0 0

Da Coda

GH

52

H

3

H

3

H

3

H

3

53

H

3

H

3

P

3

P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 3 4 5 3 4 5 1 0 0 0 0 0 0

LA

H

3

H

3

H

3

H

3

53

H

3

H

3

P

3

P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 3 4 5 3 4 5 1 0 0 0 0 0 0

Da Double Coda

GH

54

H H H H

3 3 3 3

55

3 3 3 3

P.M.-----

H H

TAB

7 8 9 7 8 9 5 6 7 5 6 7 5 3 3 3 3 3 5 0 6 7 5

LA

H H H H

3 3 3 3

55

3 3 3 3

P.M.-----

H H

TAB

7 8 9 7 8 9 5 6 7 5 6 7 5 3 3 3 3 3 5 0 6 7 5

GH

56

P P H H

3 3 3 3

57

3 3 3 3

P P H H

P.M.-----

P H H

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 0 0 0 0 0 0 6 7 5

LA

P P H H

3 3 3 3

57

3 3 3 3

P P H H

P.M.-----

P H H

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 0 0 0 0 0 0 6 7 5

GH

58

P P H H P P *sl.* H H

P.M. P H H P P.M. P.M. *sl.* H H

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 5 0 0 6 7 5

LA

59

P P H H P P *sl.* H H

P.M. P H H P P.M. P.M. *sl.* H H

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 5 0 0 6 7 5

GH

60

P P H H P H H

P.M. P H H P P.M. H H

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 0 0 0 0 0 6 7 5

LA

61

P P H H P H H

P.M. P H H P P.M. H H

TAB

6 0 0 0 0 0 5 0 0 6 7 5 6 0 0 0 0 0 0 0 6 7 5

LA

Interlude

GH

66

P H H P H H P

3 3 3 3 3 3 3 3

P.H. P.H. P.H. P.H.

2 0 0 2 3 1 2 0 0 0 0 0 0 0 2 3 1 2 0 0 0 0 0 0

LA

P H H P H

3 3 3 3 3 3 3 3

P.H. P.H. P.H. P.H.

2 0 0 0 0 0 0 0 2 3 1 2 0 0 0 0 0 0 2 3 5

68

H P H P

3 3 3 3 3 3 3 3

P.H. P.H. P.H. P.H.

0 0 0 2 3 5 3 0 0 0 0 0 0 0 2 3 5 3 0 0 0 0 0 0

69

H P H P

3 3 3 3 3 3 3 3

P.H. P.H. P.H. P.H.

3 0 0 0 0 0 0 0 2 3 5 3 0 0 0 0 0 0 3 0 0 0 0 0

LA

P H P H P

3 3 3 3 3 3 3 3

P.H. P.H. P.H. P.H.

3 0 0 0 0 0 0 0 2 3 5 3 0 0 0 0 0 0 3 0 0 0 0 0

GH

70

H P P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

0 0 0 3 0 4 5 0 0 0 0 0 0 0 0 0 0 0 0 0

71

H P P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

0 0 0 3 0 4 5 0 0 0 0 0 0 0 0 0 0 0 0 0

LA

P H P P H P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

5 0 0 0 0 0 0 0 0 3 0 4 5 0 0 0 0 0 0 0 0 2 0 3

72

H P P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

0 0 0 2 0 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0

73

H P P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

0 0 0 2 0 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0

LA

P H P H H

3 3 3 3

P.M.---| H P P P.M.---| H H P.M.---|

TAB

5 0 0 0 0 0 0 0 0 2 0 3 5 0 0 0 0 0 0 0 0 2 3 1

74

GH

H H P

3 3 3 3

P.M.---| H H P P.M.---| H H P P.M.---|

TAB

0 0 0 2 3 1 2 0 0 0 0 0 0 0 0 0 0 0

75

3 3 3 3

0 0 0 2 3 1 2 0 0 0 0 0 0 0 0 0 0 0

LA

P H H P H *sl.*

3 3 3 3

P P.M.---| H H P P.M.---| H *sl.*

TAB

2 0 0 0 0 0 0 0 0 2 3 1 2 0 0 0 0 0 0 0 2 3 5

76

GH

H *sl.* P H *sl.* P

3 3 3 3

P.M.---| H *sl.* P.M.---| H *sl.* P.M.---| P.M.---|

TAB

0 0 0 2 3 5 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

77

3 3 3 3

0 0 0 2 3 5 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

LA

P H *sl.* P H P

3 3 3 3

P P.M.---| H *sl.* P.M.---| P P.M.---| H P

TAB

3 0 0 0 0 0 0 0 0 2 3 5 3 0 0 0 0 0 0 0 0 0 0 0 3 0 4

GH

78

H P P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

0 0 0 3 0 4 5 0 0 0 0 0

79

H P P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

0 0 0 3 0 4 5 0 0 0 0 0

LA

P H P P H P

3 3 3 3

P.M.---| H P P P.M.---| H P P P.M.---|

TAB

5 0 0 0 0 0 0 0 3 0 4 5 0 0 0 0 0 0 2 0 3

GH

80

H P P

3 3 3 3

P.M.---| H P P P.M.---| P P.M.---|

TAB

0 0 0 2 0 3 5 0 0 0 0 0

81

P

3 3

P P.M.---|

TAB

5 0 0 0 0 0 0 3 1

LA

P H P P

3 3 3 3

P.M.---| H P P P.M.---| P P.M.---|

TAB

5 0 0 0 0 0 0 0 2 0 3 5 0 0 0 0 0 3 1

Gary Solo

GH

82 *P* *full* 83 *full*

TAB

15 (15)14-12 15 12 15 (15) 17 14 15 17 17 (17) 17

LA

P *H H* *P* *H H*

P *P.M.* *H H* *P* *P.M.* *H H*

TAB

1 0 0 0 0 0 0 0 1 2 3 1 0 0 0 0 0 0 0 1 2 3

GH

84 *P* *sl.* 85 *P* *P*

TAB

19 15 17 16 17 19 17 14 15 14 15 17 15 14 15 16 14 16 17

LA

P *H H* *P* *P.M.* *P.M.* *P.M.*

P *P.M.* *H H* *P.M.* *P.M.* *P.M.*

TAB

1 0 0 0 0 0 0 0 1 2 3 5 3 3 3 3 3 1 1 1 1 1

Overdub

mf *P* *P*

TAB

12 10 12 12 11 12 14

GH

86 H P

3

87

3

P.H.

P.M.-----

7-8-7 10 7 10 8 10 8 7 8 7 9

7 8 8 8

full

TAB

LA

P H H P H H

3 3 3 3 3

P.M.-----

1 0 0 0 0 0 0 0 1 2 3

1 0 0 0 0 0 0 0 1 2 3

TAB

GH

88 P sl. P P P P sl. P P P P

3 3 3 3 3 3 3 3

89

3 3

19 15 17 13 12 14 12 16 14 12 10 14 12 10 14 12 10 12 10 12

TAB

LA

P H H P H H

3 3 3 3 3 3 3 3

P.M.-----

1 0 0 0 0 0 0 0 1 2 3 5 3 3 3 3 3 1 1 1 1 1

TAB

GH

90

P.P.H. P.P.H. P.P.H. P.P.H. P.P.H. P.P.H.

P.M.-----|

7 8 7 8 10 8 7 8 10 8 7 8 12 10 8 10 12 10 8 10 14 12 10 12 14 12 10 12

TAB

10 9 7 8

LA

P H H P H H

P.M.-----|

1 0 0 0 0 0 0 0 1 2 3 1 0 0 0 0 0 0 0 1 2 3

TAB

GH

92

H P P P P H P P P P

93

Switch to neck pickup

14 15 14 12 15 13 12 14 12 13 15 13 12 14 12 11 14 11 12 (12) (12) 16 17

TAB

LA

P H H P H H

P.M.-----|

1 0 0 0 0 0 0 0 1 2 3 5 3 3 3 3 3 1 1 1 1 1

TAB

GH

94 P P P H H P P H H P P

95

19 15 17 19 17 16 17 19 16 19 17 16 17 19 16 19 17 16 17

TAB

LA

P H H P H H

3 3 3 3 3 3 3 3

P P.M. H H P P.M. H H

TAB

1 0 0 0 0 0 0 0 1 2 3 1 0 0 0 0 0 0 0 0 1 2 3

GH

96 97

3 3 3 3

P.M. -- |

17 16 17 19 17 19 20 17 17 19 20 22 22

TAB

19

full (22)

Switch back to bridge pickup at the end of the measure

LA

P H H

3 3 3 3 3 3 3 3

P P.M. H H P.M. P.M.

TAB

1 0 0 0 0 0 0 0 1 2 3 5 3 3 3 3 3 1 1 1 1 1

Lee Solo

GH

98

P

H H

P

99

P

P.M.

P.M.

2 0 0 0 0 0 0 0 2 3 1

2 0 0 0 0 0 0 0 0 0 0

LA

P

P

P

P

3

3

3

3

3

3

3

3

P

sl.

P

sl.

P

P

7 4 5 4 7 4 5 4

12 10 8 10 8 7 8 7 5 7 5 4

7 4 5 4

Overdub

P

P

P

P

3

3

3

3

P

sl.

P

sl.

16 13 12 13 12 10 12 10 8 10 8 7

TAB

TAB

TAB

140

GH

102

P H P P

P P.M. H P

103

P P.M.

TAB

5 0 0 0 0 0 0 0 3 0 4

5 0 0 0 0 0 0 0 0 0 0

LA

P P P P P P P

3 3 3 3 3 3 3 3

P P P P

10 7 8 7 8 10 7 8 7 8 5 6 5 6 5 8 5 6 5 6 5

TAB

5 0 0 0 0 0 0 0 2 0 3

5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

104

P H P P

P P.M. H P

105

P P.M.

TAB

5 0 0 0 0 0 0 0 2 0 3

5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

LA

P P P P P P P

3 3 3 3 3 3 3 3

P P P P

7 4 5 4 7 4 5 4 13 10 12 10 7 9 7 4 6 4 1 3

TAB

5 0 0 0 0 0 0 0 2 0 3

5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

106

P H H P

3 3 3 3

P P.M. H H

107

3 3 3 3

P P.M.

TAB

2 0 0 0 0 0 0 0 2 3 1

2 0 0 0 0 0 0 0 0 0 0

LA

P P P P

3 3 3 3

P P

7 4 5 4 19 16 17 16 19

4 5 4 19 16 17 16 19

TAB

7 4 5 4 19 16 17 16 19

4 5 4 19 16 17 16 19

GH

108

P H *sl.* P

3 3 3 3

P P.M. H *sl.* P

109

3 3 3 3

P P.M.

TAB

3 0 0 0 0 0 0 0 2 3 5

3 0 0 0 0 0 0 0 0 0 0

LA

P P P P

3 3 3 3

P P

8 5 6 5 20 17 18 17 20

5 6 5 20 17 18 17 20

TAB

8 5 6 5 20 17 18 17 20

5 6 5 20 17 18 17 20

GH

110

P

H P

P

P.M.

111

P

P.M.

TAB

5 0 0 0 0 0 0 0 3 0 4

5 0 0 0 0 0 0 0 0 0 0

LA

P

P

P

P

P

P

P

P

TAB

10 7 8 7 8 7 22 19 20 19 20 19 22

8 5 6 5 6 5 20 17 18 17 20

112

P

P.M.

113

P

P.M.

TAB

5 0 0 0 0 0 0 0 0 0 0

7 5 5 5 5 10 8 10 8

LA

P

P

P

P

P

P

P

P

TAB

13 10 12 10 7 9 7 4 6 4 1 3

7 4 6 4 1 3 1

Overlup

P

P

P

P

P

P

P

P

TAB

16 13 15 13 10 12 10 7 9 7 4 6

10 7 9 7 4 6 4

The image displays a musical score for guitar, specifically measures 114 through 117. The score is organized into two main systems, each containing two parts: GH (Guitar High) and LA (Guitar Low).

Measure 114:

- GH Part:** Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).
- LA Part:** Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).

Measure 115:

- GH Part:** Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).
- LA Part:** Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).

Measure 116:

- GH Part:** Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).
- LA Part:** Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).

Measure 117:

- GH Part:** Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).
- LA Part:** Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and triplets. The bass line is marked "P.M." (Pedal Point) and consists of whole notes on the open string (0).

GH

118

3

3

7x

119

3

3

3

3

P.M.

7x

TAB

10 9 12 11 8 10

0 0 0 0 0 0 8 11 12 8 11 12

LA

3

3

7x

3

3

3

3

P.M.

7x

TAB

7 6 8 7 5 7

0 0 0 0 0 0 5 7 8 5 7 8

GH

120

3

3

3

3

121

3

3

3

3

P.M.

TAB

9 10 12 10 9 12

0 0 0 0 0 0 8 11 12 8 11 12

LA

3

3

3

3

3

3

3

P.M.

TAB

6 7 9 7 6 8

0 0 0 0 0 0 5 7 8 5 7 8

Lee Solo
122

GH

TAB

3
1

LA

H H H H H H H H

3 3 3 3 3 3 3 3

H H H H H H H H

TAB

10—12—13—10—12—13—11—12—14—11—12—14—12—14—15—12—14—15—13—14—16—13—14—16—

GH

123

TAB

LA

H H H H H H H H

3 3 3 3

sl.

full

(22)

TAB

15—17—18—15—17—18—16—17—19—16—17—19—22—

Switch to neck pickup
Gary Solo

GH

124

P P

sl. P P

P P

3

TAB

12 13 14 12 13 12 15 12 15 12 10 9 12 9 12 10 9 12 9

LA

TAB

2 0

Switch back to bridge pickup at the end of the measure

D.S.S al Double Coda

GH

125

sl. P P

sl. P P

TAB

12 9 7 6 8 6 8 7

LA

TAB



GH

126

H

3

H

P.M.

TAB

5 7 0 0 0 0 0 0 2 2 0 0 0 0

LA

H

3

H

P.M.

TAB

5 7 0 0 0 0 0 0 2 2 0 0 0 0

GH

127

H

3

H

3

H

H

128

H

3

H

3

H

H

P

P

P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 3 4 5 3 4 5 1 0 0 0 0 0

LA

H

3

H

3

H

H

H

H

P

P

P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 3 4 5 3 4 5 1 0 0 0 0 0

GH

129

H 3 H 3 H 3 H 3

H H H H H P.M. P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 5 7 0 0 0 0 0 2 0 0 0 0

LA

H 3 H 3 H 3 H 3

H H H H H P.M. P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 5 7 0 0 0 0 0 2 0 0 0 0

GH

131

H 3 H 3 H 3 H 3

H H H H H H P P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 3 4 5 3 4 5 1 0 0 0 0 0

LA

H 3 H 3 H 3 H 3

H H H H H H P P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 3 4 5 3 4 5 1 0 0 0 0 0

GH

133

H

H

H

H

134

P.M.

P.M.

LA

H

H

H

H

P.M.

P.M.

TAB

7 8 9 7 8 9 5 6 7 5 6 7 5 3 3 3 3 3 5 3 3 3 3 3

Outro

GH

135

136

P.M.

P.M.

LA

P.M.

P.M.

TAB

2 0 0 0 0 2 0 0 0 0

7 5 7 8 5 7 8 7 6 7 9 7 6 8

Overdub

7 7 6 10

137

GH

138

P.M.-----|

P.M.-----|

P.M.-----|

TAB

2 0 0 0 0 0 0 1 1 1 1

LA

P.M.-----|

P.M.-----|

TAB

7 5 7 8 5 7 8 6 7 9 7 6 8

Overdub

TAB

9 10 9 14

139

GH

140

P.M.-----|

P.M.-----|

TAB

2 0 0 0 0 0 0 0 0 0

LA

P.M.-----|

P.M.-----|

TAB

7 5 7 8 5 7 8 6 7 9 7 6 8

Overdub

TAB

13 13 12 18

Repeat double time and fade out

141 142 4x

GH

TAB 2 0 0 0 0 2 0 0 0 0 3 1 1 1 4x

LA

TAB 7 5 7 8 5 7 8 7 6 7 9 7 6 8 4x

Overdub

TAB 17 20 19 4x

The image shows a musical score for three parts: GH (Guitar), LA (Bass), and Overdub. Each part has a musical staff and a corresponding TAB (Tuning) line. The GH part starts at measure 141 with a treble clef and a key signature of one flat. It features a series of triplets and a 'P.M.' (Palm Mute) instruction. The LA part starts at measure 141 with a treble clef and a key signature of one flat. It features a series of triplets and a 'P.M.' instruction. The Overdub part starts at measure 141 with a treble clef and a key signature of one flat. It features a series of triplets and a 'P.M.' instruction. The score is repeated four times (4x) and ends with a double bar line.

Brainwashed into madness
Your children are killers without fear
Manipulate and dominate
Stealing their lives for your hate
Twisted perverted minds
Think as we do or you die
Demagogue, fanatical tyrant
A false prophet seething with lies

I you fear, seeing through your lies
You I fear, raping of innocent minds

Follow us blindly or die like a dog
Blood mixed with sand for this holy war
Your savior's a killer, you die for Allah
You are all children of a worthless god

Propagation of violence
Your one god a disease upon man
Execution, crucifixion
The answer for those not in your plan
The penalty for contempt against your god
Is death and nothing else
Ignorant infidels
Are subhuman and will all burn in hell

I you fear, seeing through your lies
You I fear, raping of innocent minds

Follow us blindly or die like a dog
Blood mixed with sand for this holy war
Your savior's a killer, you die for Allah
You are all children of a worthless god

Smite the perverts and the obstinate
Praising the death of the free
United States of Islam
That's what you would like it to be
Violate the unbelievers
Praising crimes against man
Human rights mean nothing
Doctrine of death, a scourge upon man

I you fear, seeing through your lies
You I fear, raping of innocent minds

Follow us blindly or die like a dog
Blood mixed with sand for this holy war
Your savior's a killer, you die for Allah
You are all children of a worthless god

Musical score for "The Sound of Silence" by Simon & Garfunkel, featuring a Right Hand (RH) piano part and a Bass (B) guitar part. The RH part is in treble clef with a key signature of one sharp (F#) and a common time signature. The B part is in bass clef. The score is divided into four measures. The first measure shows a piano introduction with a treble clef, a key signature of one sharp, and a common time signature. The second measure shows a guitar part with a bass clef and a common time signature. The third measure shows a guitar part with a bass clef and a common time signature. The fourth measure shows a guitar part with a bass clef and a common time signature.

$\text{♩} = 210$

RH

TAB

4 2 6 4 5 3 4 2 (4) (2)

GH 16 17 3x 3x

TAB 2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

RH 3x 3x

TAB 2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

GH 18 19

TAB 2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 4 2

RH

TAB 2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 4 2

GH 20 21

TAB 4 2 5 3 6 5 4 2 4 2 5 3 6 5 4 2

RH

TAB 4 2 5 3 6 5 4 2 4 2 5 3 6 5 4 2

GH

22 23 24

1-3. 4.

P.M.

TAB

4 2 5 3 6 5 4 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 4 2

RH

TAB

4 2 5 3 6 5 4 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 4 2

GH

Verse 25 26

TAB

4 2 5 3 6 5 4 2 4 2 5 3 6 5 4 2

RH

TAB

4 2 5 3 6 5 4 2 4 2 5 3 6 5 4 2

GH

27 28

1-3.

P.M.

TAB

4 2 5 3 6 5 4 2 4 2 2 2 2 2 2 2 2 2

RH

TAB

4 2 5 3 6 5 4 2 4 2 2 2 2 2 2 2 2 2

4.
29

30 31

mf *f*

P.M.-----|

TAB

4 3 6 5 2 (2) (2) 0 0 0 0
2 2 5 5 0 (0) (0)

mf *f*

P.M.-----|

TAB

4 3 6 5 2 (2) (2) 0 0 0 0
2 2 5 5 0 (0) (0)

Chorus

32 33 34 35

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

TAB

2 2 5 5 4 4 3 2 0 2 4 4 3 2 0 2 3 2 0 2 4 4 3 2 0 2
0 0 3 2 0 2 2 2 3 2 0 2 3 3 3 2 0 2 2 2 3 2 0 2

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

TAB

2 2 5 5 4 4 3 2 0 2 4 4 3 2 0 2 3 2 0 2 4 4 3 2 0 2
0 0 3 2 0 2 2 2 3 2 0 2 3 3 3 2 0 2 2 2 3 2 0 2

1-3.

GH

36 37 38 39

P.M.

TAB

7 7
5 5
5 5 3 2 0 2 2 0 0 3 2 0 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

RH

P.M.

TAB

7 7
5 5
5 5 3 2 0 2 2 0 0 3 2 0 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4.

GH

40 41 42 43

P.M.

TAB

7 7
5 5
5 5 (7) (5) 3 2 0 2 2 2 (2) (2) (0) 3 2 0 2

Da Double Coda

RH

P.M.

TAB

7 7
5 5
5 5 (7) (5) 3 2 0 2 2 2 (2) (2) (0) 3 2 0 2

GH

44 45

P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

3x

3x

RH

4 2 7 5 8 7 5 8

TAB

4 2 7 5 8 7 5 8

3x

3x

Switch to neck pickup

GH

46

P.M.

47

48

16

TAB

2 2 2 2 2 2 6 5 4 2 (4) (2)

RH

TAB

4 2 6 4 5 3 4 2 (4) (2)

Gary Solo

GH

49

50

1

$\frac{1}{2}$

H

(16) $\frac{1}{2}$ (16) 14 16 17 (17) 17

TAB

RH

P.M.

P.M.

P.M.

P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

GH

51

H P H P *sl.*

1

H P H P *sl.* P.M.

52

TAB

15 14-15-14 16-14-16-14-13 16 13 14

RH

P.M. P.M. P.M. P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 / 5 3 6 5 3 6

GH

53

H P H P H P H P

3 3 3 3

H P H P H P H P

54

TAB

14 16 14 17-16-17 14-16-17 14 16 14 17-16-17 14-16-18 14 16 14 18-16-18 14-16-18 15 17 15 18-16-18 15-17-19

RH

P.M. P.M. P.M. P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 / 5 3 6 5 3 6

GH

55 $\overset{\text{H P}}{\text{3}}$ 56

16 17 16 $\overset{\text{H P}}{\text{19-17-19}}$ 16-17-19-19 full 19

RH

P.M. P.M. P.M.

2 2 2 2 2 2 4 2 3 2 5 3 6 5 2 0 3 1

GH

57 $\overset{\text{H P}}{\text{58}}$ $\overset{\text{H P}}{\text{58}}$ 1

14-15-14 14-15-17-15-14 16-13-14-13 14-16 14-15-17 14-14 (14) (14)

RH

P.M. P.M. P.M. P.M.

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

GH

59 *P* *sl.* *P* 60

TAB

14 12 15 12 14 16 14 17 14 16 16 (16)

RH

P.M. P.M. P.M. P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

GH

61 *P* *sl.* *H* *P* *sl.* *H* *P* 62

TAB

19 19 16 17 16 14 17 15 14 15 14 16 14 16 13 14

RH

P.M. P.M. P.M. P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

63

GH

64

sl.

P

3

3

3

3

12 11 11 10 9 10 14 10 12 11 12 14

12 11 14 12 11 13

RH

P.M.

P.M.

P.M.

2 2 2 2 2 2 4 2 3 2

5 3 6 5 2 3 1

Overdub

f

11 9 12 11 9 11

Switch back to bridge pickup

Rick Solo

GH

65

66

P.M.

P.M.

P.M.

sl.

sl.

RH

3

3

3

7

6

7

5

7

6

7

6

7

7

6

Overdub

12

TAB

TAB

TAB

67 68

GH

P.M. P.M. P.M. P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

RH

3

P

P

TAB

4 7 6 4 5 4 5 4 7 (7) 6 4 4

69 70

GH

P.M. P.M. P.M. P.M.

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

RH

H P P H H *sl.* H P P H H *sl.* H P P H H H H H

TAB

6 7 6 4 7 4 6 7 4 6 7 9 7 6 9 6 7 9 7 9 10 12 10 9 11 9 10 12 9 10 9 10

GH

71

P.M.-----| P.M. P.M.

72

TAB

2 2 2 2 2 2 4 2 3 2 5 3 6 5 2 3 1

RH

H P H P

13 10 9 10 9 12 10 9 10 9 10 9 11 11 11 3/4

TAB

11 (11) 11

GH

73

P.M.-----| P.M. P.M. P.M.

74

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

RH

11 12 9 11 12 9 11 12 9 11 12

TAB

11 12 9 11 12 9 11 12

GH

75

P.M.

P.M.

P.M.

P.M.

76

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

RH

9 11 11 9 11 12 9 11 12 9 11 9 9 9 11 9

full

P sl.

P sl.

TAB

GH

77

P.M.

P.M.

P.M.

P.M.

78

TAB

2 2 2 2 2 2 4 2 3 2 2 2 5 3 6 5 3 6

RH

H H P P H H H H P P H H H H P P H H H H H H sl.

H H P P H H H H P P H H H H H H sl.

TAB

11 12 14 11 12 11 12 14 11 13 14 11 13 11 13 14 12 14 15 12 14 12 14 15 12 14 16 12 14 16 22

GH

79

80

P.M. P.M. P.M.

TAB

2 2 2 2 2 2 4 2 3 2 5 3 6 5 2 3 1

RH

Final note held and fades out

P sl.

full

22 21 16 14

14 13 14 16

P sl.

TAB

Outro

81

82

83

84

GH

TAB

4 3 6 4 4 3 6 4 4 3 6 2 4

2 5 5 2 2 5 5 2 2 5 5 0 2

RH

f

TAB

4 3 6 4 4 3 6 4 4 3 6 2 4

2 5 5 2 2 5 5 0 2

When the missiles are falling and the reaper comes calling
You had better kiss your ass goodbye
Atomic detonation, mass immolation
Without a warning, all your memories will die
So try to relax, face up to the facts
You'll either die or the fallout will rot you in your tracks
There'll be no tomorrow, only pain and sorrow
'Cause our future's in the hands of a raving madman!

They spend all their time building missiles so people die
What kind of life do you expect for us to live?
We're angered by fear, because the time is near
When some lunatic will finally pull the plug!
And forever after, you can hear the laughter
World's being plastered by an evil bastard
Exterminating faster, devastating plaster
Fabulous disaster
Now you can see what this all means to me
When the bomb comes falling
Down!

Now the reaper has called, but do you have the balls
To sit there or stand up and fight?
Try to make a note, it's your right to vote
To keep these fucking assholes in line
It will always be the same 'cause they lie in their campaigns
Promise through their teeth for total world peace
So we know it's not the truth, they should call Dr.Ruth
On how to give the people the real big screw!

They spend all their time building missiles so people die
What kind of life do you expect for us to live?
We're angered by fear, because the time is near
When some lunatic will finally pull the plug!
And forever after, you can hear the laughter
World's being plastered by an evil bastard
Exterminating faster, devastating plaster
Fabulous disaster
Now you can see what this all means to me
When the bomb comes falling
Down!
Down!
Down!
Fall down!

Pleasures Of The Flesh

Exodus

Pleasures Of The Flesh

Words by Paul Baloff

Music by Gary Holt
Transcribed by Kragen Lum

Gary Holt
Standard tuning
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

Rick Hunolt
Standard tuning
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

♩ = 84

Intro

Gary Holt

Rick Hunolt

TAB

0 7-8 6-7-6 8 6 8-7-5-7-8-7 0-0 0 7-8 6-7-6 8 9-7-6 6 8-7 0-0

$\text{♩} = 128$
Gary Solo

GH

3 4 5

P.M.----- P.M.----- P

TAB

2 2 5-7-5 10 9 7 9 14 13 15
0 0 0 8-7-8-7-5-7-5 8-7-8 8 8 7 5 7

RH

P P.M.----- P.M.-----

TAB

6-7-6 6 7-8-7-5 5 10 9 7 9 10
0 7-8 8-7-5-7-8-7 0-0 0 8-7-8-7-5-4-5-7-5 8 7 5 7 8

Overdub

f P

TAB

17 16 19

The musical score is divided into three systems, each representing a different instrument part: GH (Guitar/Harp), RH (Right Hand), and Overdub. Each system includes a staff with a treble clef and a 4/4 time signature, and a corresponding TAB (Tape Automated Bass) staff.

- GH (Guitar/Harp):** The first system shows a melodic line with a key signature of one sharp (F#) and a tempo marking of 60. The second system shows a bass line with a key signature of one sharp (F#) and a tempo marking of 60. The third system shows a melodic line with a key signature of one sharp (F#) and a tempo marking of 60.
- RH (Right Hand):** The first system shows a bass line with a key signature of one sharp (F#) and a tempo marking of 60. The second system shows a bass line with a key signature of one sharp (F#) and a tempo marking of 60. The third system shows a bass line with a key signature of one sharp (F#) and a tempo marking of 60.
- Overdub:** The first system shows a bass line with a key signature of one sharp (F#) and a tempo marking of 60. The second system shows a bass line with a key signature of one sharp (F#) and a tempo marking of 60. The third system shows a bass line with a key signature of one sharp (F#) and a tempo marking of 60.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *sl.*, *P*, *full*). The TAB staff provides fret numbers for the guitar and bass parts.

8

GH

sl. P.M. sl. P.M. sl. P.M. sl. P.M. sl. P.M. ---

mf f

sl. P.M. sl. P.M. sl. P.M.

TAB

0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 3 3

2 0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 6 3

9

sl. P.M. sl. P.M. sl. P.M.

mf f

sl. P.M. sl. P.M. sl. P.M.

TAB

0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 6 3

2 0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 6 3

10

GH

sl. P.M. sl. P.M. sl. P.M. sl. P.M. sl. P.M. ---

mf f

sl. P.M. sl. P.M. sl. P.M.

TAB

0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 3 3

2 0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 10 10 8 8

11

1. 2.

mf f

sl. P.M. sl. P.M. sl. P.M.

mf f

sl. P.M. sl. P.M.

mf f

TAB

0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 3 3

2 0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 10 10 8 8

2 0 8 7 6 5 0 8 7 6 5 0 2 9 7

12

sl. P.M. sl. P.M.

mf f

sl. P.M. sl. P.M.

mf f

TAB

0 8 7 6 5 0 8 7 6 5 0 2 9 7

0 8 7 6 5 0 8 7 6 5 0 2 9 7

RH

sl. P.M. sl. P.M. sl. P.M. sl. P.M. sl. P.M. ---

mf f

sl. P.M. sl. P.M. sl. P.M.

mf f

sl. P.M. sl. P.M.

mf f

TAB

0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 3 3

2 0 8 7 6 5 0 8 7 6 5 0 8 7 6 5 0 10 10 8 8

2 0 8 7 6 5 0 8 7 6 5 0 2 9 7

Verse



GH

13 *sl.* *sl.* *sl.* *sl.* 14 *sl.* *sl.* *sl.*

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. --- *mf* *f* P.M. *sl.* P.M. *sl.* P.M.

TAB

0 8 7 8 7 8 7 8 7 2 8 7 8 7 6 3

6 5 6 5 6 5 6 5 6 5 6 5 6 3

RH

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. --- *mf* *f* P.M. *sl.* P.M. *sl.* P.M.

TAB

0 8 7 8 7 8 7 8 7 2 8 7 8 7 6 3

6 5 6 5 6 5 6 5 6 5 6 5 6 3

GH

15 *sl.* *sl.* *sl.* *sl.* 16 *sl.* *sl.* *sl.*

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. --- *mf* *f* P.M. *sl.* P.M. *sl.* P.M.

TAB

0 8 7 8 7 8 7 8 7 2 8 7 8 7 10 10

6 5 6 5 6 5 6 5 6 5 6 5 8 8

RH

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. --- *mf* *f* P.M. *sl.* P.M. *sl.* P.M.

TAB

0 8 7 8 7 8 7 8 7 2 8 7 8 7 10 10

6 5 6 5 6 5 6 5 6 5 6 5 8 8

GH

21 P.M. 22 P.M. P.M. P.M.

TAB

9 10 7 8 0 0 0 0 0 0 0 0 0 0 0 7 5 3 0 0 0 8 7 5 3

RH

P.M. P.M. P.M. P.M.

TAB

9 10 7 8 0 0 0 0 0 0 0 0 0 0 0 7 5 3 0 0 0 8 7 5 3

GH

23 P.M. 24 $\text{♩} = 84$

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1 (3) (1) 3 1 (3) (1) 2 0

RH

P.M.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1 (3) (1) 3 1 (3) (1) 2 0

Instrumental

GH

25

P.M.

P

P

P.M.

26

P

P.M.

RH

P.M.

P

P.M.

P

P.M.

27

P.M.

P

P

P

P.M.

28

P.M.

TAB

5-7 4-5 4 7 4 7-5 8 5 8-7 0-0

5-7 4-5 4 7 7-5 4 7 4 6-5

0 7-8 6-7 6 8 6 8-7 5-7 8-7 0-0

0 7-8 6-7 6 8 9-7 6 8 6 8-7 0-0

5-7 4-5 4 7 4 7-5 8 5 8-7 0-0

5-7 5 8-7 8-7 5-7 5 8-7 8 5 8

0 7-8 6-7 6 8 6 8-7 5-7 8-7 0-0

0 7-8 7-5 5 8-7 8-7 5-4 5-7 5

♩ = 128

Da Coda

D.S. al Coda

Gary Solo

GH

29 30 31

8 1

<3.2> (<3.2>) (<3.2>)

RH

10 9 7 9 10

8 7 5 7 8

2 0 (2) (0)

Overdub

4 8

0 (0)

Switch to neck pickup

Gary Solo

[illegible]

GH

38 *P* *sl.* *P P* *P*

39 *P* *sl.* *P P* *P*

TAB 15 13-14 15 16-14-13 15 13 15-14-12-14-15-14-12 14-15 13 13,14,16-17-16-14-16-17 15 17-16-14-16-17 15-17-15 17

RH

P.M. *sl.* *P.M.* *sl.* *P.M.* *P.M.* *sl.* *P.M.* *sl.* *P.M.* *P.M.*

TAB 0 10>9 8>7 0 10>9 8>7 0 9 7 0 0 0 0 0 0 0 0 0 10>9 8>7 0 10>9 8>7 0 9 7 0 6 6 3 3

Overdub

P *sl.* *P P* *sl.* *P*

P *sl.* *P P* *sl.* *P*

TAB 15 13-14 15 16-14-13 15 13 15-14-12-14-15-14-12 14-15 13 13,14,16-17-16-14-16-17 15 17-16-14-16-14-13-14-13 15

GH

42

sl.

sl.

sl.

P

3

3

19 — 19 — 20 — 19 — 17 — 16 — 16 — 18 — 18 — 17 — 18 — 17 — 15 — 13 — 15 — 13 — 12 — 13 — 12 — 12 — 12 — 16 — 12 — 14 — 13 — (13)

14

RH

sl.

sl.

sl.

sl.

P.M.

sl.

P.M.

sl.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

10 > 9 10 > 9 9 10 > 9 10 > 9 9 6 3

8 > 7 8 > 7 7 8 > 7 8 > 7 7 6 3

0 0 0 0 0 0 0 0 0 0 0 0 0 6 3

Overdub

sl.

sl.

sl.

P

3

3

19 — 19 — 20 — 19 — 17 — 16 — 16 — 18 — 18 — 17 — 18 — 17 — 15 — 13 — 15 — 13 — 12 — 13 — 12 — 12 — 12 — 16 — 12 — 14 — 13 — (13)

14

[illegible]

46

GH

H P *sl.* H P *sl.* H P

47

full full full full full full

9 10-12 9-10-9 12 9-13-14 12 12-13-15 12 13 12 15 15

10-12 9-10-9 12 9-13-14 12 12-13-15 12 13 12 15 15

15 15 15 15 15 15

RH

P.M. *sl.* P.M. *sl.* P.M. P.M. *sl.* P.M. *sl.* P.M. P.M.

10-9 10-9 9 10-9 10-9 9 6 3

8-7 8-7 7 8-7 8-7 7 6 3

0 0 0 0 0 0 0 0 0 0 0 0 0 6 3

Overdub

H P *sl.* H P *sl.* H P

full full full full full full

9 10-12 9-10-9 12 9-13-14 12 12-13-15 12 13 12 15 15

10-12 9-10-9 12 9-13-14 12 12-13-15 12 13 12 15 15

15 15 15 15 15 15

Switch to neck pickup

GH

full

48

H P H P

3 3

49

P P

6 6

15 15 13 15 13 12 13 12 14 13 14 13 10 12 10 13 10 12 12 13 10

RH

P.M. sl. P.M. sl. P.M. P.M. sl. P.M. sl. P.M.

10 9 10 9 9 10 9 10 9 2 0 0 0 0 0 0 0 0 0 0 0 0 0

8 7 8 7 7 8 7 8 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Overdub

full

H P H P P.M.

3 3

H

P P

6 6

15 15 13 15 13 12 13 12 14 13 14 12 13 12 17 13 15 15 13 17 13 15 15 13

16 16

TAB

Switch back to bridge pickup at the end of the measure

GH

50 51

P

6

full

full

16-13 15 15 13-17 17 (17) (17)

3 1

RH

3

0 (0) 3 1

Overdub

P

6

full

full

20-17 18 18 17-22 22 (22) (22)

GH

52

3x 53

P.M. --- 1 P.M. - 1 P.M. - 1 3x P.M. --- 1 P.M. - 1 P.M. - 1

TAB

0 0 3 1 0 0 3 1 0 0 3 1 3 1 0 0 3 1 0 0 3 1 0 0 3 1 5 3

RH

3x

P.M. --- 1 P.M. - 1 P.M. - 1 3x P.M. --- 1 P.M. - 1 P.M. - 1

TAB

0 0 3 1 0 0 3 1 0 0 3 1 3 1 0 0 3 1 0 0 3 1 0 0 3 1 5 3

GH

54

3x 55

#P.M. --- 1 P.M. - 1 P.M. - 1 3x #P.M. --- 1 P.M. - 1 P.M. - 1

TAB

2 2 5 3 2 2 5 3 2 2 5 3 5 3 2 2 5 3 2 2 5 3 2 2 5 3 3 1

RH

3x

#P.M. --- 1 P.M. - 1 P.M. - 1 3x #P.M. --- 1 P.M. - 1 P.M. - 1

TAB

2 2 5 3 2 2 5 3 2 2 5 3 5 3 2 2 5 3 2 2 5 3 2 2 5 3 3 1

GH

56

3x 57

P.M. -- - | P.M. - | P.M. - | 3x P.M. -- - | P.M. - | P.M. - |

TAB

3 3 3 3 3 5 3

0 0 1 0 0 1 0 0 1 3 1 0 0 1 0 0 1 5 3

RH

3x

P.M. -- - | P.M. - | P.M. - | 3x P.M. -- - | P.M. - | P.M. - |

TAB

3 3 3 3 3 5 3

0 0 1 0 0 1 0 0 1 3 1 0 0 1 0 0 1 5 3

Rick Solo

58

59

P.M. P.M. -- - | P.M. -- - |

TAB

2 2 5 3 2 5 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

mf

P sl.

full

full

TAB

14 14 11-12-11>12 15 15-13 12 15-13 15 15-13 12 15-13 12 14 13-12 14-12 14-12

68 69

GH

P.M. P.M. P.M.

TAB

2 2 2 5 3 (0) 5 3

2 0 0 0 0 0 0 0 2 0 0 (0) 5 3

RH

H H HH HH HH

6 6 6

full full

22 22 (22) 19 20 (20)

TAB

7 8 10 7 8 10 13 15 17 14 15 17 15 16 18 15 16 17 19 16 17 18 20 17

70 71

GH

P.M. P.M. P.M.

TAB

2 2 5 3 2 5 3

2 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 5 3 5 3

RH

sl. sl.

19 20 22 19 20 21 20 21 16 17 16 19 17 16 14 16 14 17 15 17 14 15 14 (14)

TAB

19 20 22 19 20 21 20 21 16 17 19 16 19 17 16 14 16 14 17 15 17 14 15 14 (14)

GH

72

P.M.

P.M.

73

P.M.

TAB

2 2 2 0 0 0 0 0 0 0 0 5 3 5 3 2 0 0 0 (0) 5 3 (0) 5 3

RH

P.M.

P

f

TAB

17 15 14 17 16 14 17 16 14 17 16 17 17 16 14 16 17 (16) 5 3 (17) 5 3

Instrumental

GH

74

P.M.

P.M.

75

P.M.

TAB

2 2 2 0 0 0 0 0 0 0 0 0 5 3 5 3 2 0 0 0 0 0 0 0 0 0 0 0 5 3 5 3

RH

P.M.

P.M.

P.M.

TAB

2 2 2 0 0 0 0 0 0 0 0 0 5 3 5 3 2 0 0 0 0 0 0 0 0 0 0 0 5 3 5 3

76 77 78 79 80

GH

P.M. P.M. P.M. P.M.

TAB

2 2 5-3 2 0 (0) 5-3 2 0 (0) (0)

2 2 5-3 2 0 (0) 5-3 2 0 (0) (0)

0 0-0-0-0-0-0-0 0-0 0-0 0-0

76 77 78 79 80

RH

P.M. P.M. P.M. P.M.

TAB

2 2 5-3 2 0 (0) 5-3 2 0 (0) (0)

2 2 5-3 2 0 (0) 5-3 2 0 (0) (0)

0 0-0-0-0-0-0-0 0-0 0-0 0-0

♩ = 84

Intro Reprise

81 82

GH

P.M. P.M.

TAB

2 2 2 2 0 0 0 0

0 0 0 0 0 0 0 0

P P P P

RH

P.M. P.M.

TAB

7 8 6-7-6 8 6 8 7 5 7 8 7 0 0 7 8 6-7-6 9 7 6 6 8 7 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

83

84

P.M.-----|

P.M.-----|

TAB

2 2 5-7-5 8-7-8-7-5-7-5 8-7-8 8

0 0 0

RH

P

P.M.-----|

P.M.-----|

TAB

7-8 6-7-6 6 8-7-5-7-8-7 0-0 0 7-8-7-5 8 5 8-7-8-7-5-4-5-7-5

0 0 0

GH

85

86

P

P.M. P.M. P.M.-----|

P

P.M. P.M. P.M.-----|

TAB

7-8 7-5 0-0-0 7-8 6-7-6 8-7 0 7-8 7-5 0-0-0 9-7-6 8 6 8-7

0 0 0 0 0 0 0 0 0 0 0 0 0

RH

P

P.M. P P.M.-----|

P

P.M.-----|

TAB

7-8 6-7-6 6 8-7-5-7-8-7 0-0 0 7-8 6-7-6 8 9-7-6 8 6 8-7 0-0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

87

P

P.M.

P.M.

p

P.M.

88

P

P.M.

P.M.

7-8

0

7-5

0

0-0

7-8

6-7-6

8-7

5-7-5

8-7-8-7-5-7-5

8-7-8-5

8

RH

P

P.M.

P

P.M.

P.M.

7-8

0

6-7-6

8

8-7-5-7-8-7

0-0

7-8-7-5

8

5

8-7-8-7-5-4-5-7-5

5

$\text{♩} = 128$

D.S.S al Double Coda

$\text{♩} = 160$

89

90

91

92

P.M.

P.M.

10-9-7-9-10

8-7-5-7-8

3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

3

1

(3)

(1)

3

1

(3)

(1)

0

GH

RH

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff (GH) and a bass staff (TAB). The guitar staff features a treble clef and a key signature of one sharp (F#). The bass staff uses a standard six-string fretboard notation. The score is divided into two systems, with measures 99 and 100 marked at the beginning of each. The guitar part includes a "P.M." (Palm Mute) instruction in measures 99, 100, 101, and 102. The bass part includes a "P.M." instruction in measures 101 and 102. The guitar staff shows a melodic line with a key signature change from one sharp to one flat in measure 101. The bass staff shows a rhythmic accompaniment with a key signature change from one sharp to one flat in measure 101. The score is written in a standard musical notation style with a white background and black text.

Overdub

[illegible]

204

115

GH

T
A
B (2)
(0)

Echo effect

full

RH

T
A
B (12)
(15)

Smell of death lurks around the place
Human need, unholy race
See the bloody pile of bones
The night is filled with hellish moans
It's been around for oh so long
At dawn of time they sang their song
The need to eat the human flesh
The strength it gives to pass the test

Feel the power
Of your unholy death
Feeding frenzy
Human flesh
To live

There is no law, it's time to fight
A brutal hunt every night
Life grows through hounds of flesh
A stronger soul from another death
Hidden back, yet deep within
Jungle's there, it's always been
Hunt at night to stalk their prey
Kill and eat it before it's day

Feel the power
Of your unholy death
Feeding frenzy
Human flesh
To live

Dead bodies lie where they fed
Half eaten carcass stained red
Hunting parties come to call
Leaving nothing, they take it all
There's no need to change their ways
Blood and money, it always pays
Don't disturb their solitude
Or the next victim will be you!

Feel the power
Of your unholy death
Feeding frenzy
Human flesh
To live

Exodus
Tempo Of The Damned

Gary Holt
Tune down 1 step
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Rick Hunolt
Tune down 1 step

① = D	④ = C
② = A	⑤ = G
③ = F	⑥ = D

Intro

Gary Holt

mf P P P P P *sl.* 3x P P

1 2 3 4

TAB

8 7-0-7 6-0 5 7 0-7 6-0 5-0 6-7 8 7-0-7 6-0 8 (8) (6)

Rick Hunolt

3x

mf

3x

TAB

8 (8) 6 (6)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar and harmonica. It consists of two systems, each with a guitar part (RH) and a harmonica part (GH). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The harmonica part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a bridge section marked "8x" and a final section marked "8x". The harmonica part includes a bridge section marked "8x" and a final section marked "8x". The score is presented in a clean, professional layout with clear notation and a white background.

1-3.

GH

9 10 12

P P *sl.* P P *sl.*

P P P.M. P.M. *sl.* 4x P P P.M. P.M. *sl.*

4x

TAB

8 7-0-7 6-0-0-0 0-0-3 4-0-5 6 8 7-0-7 6-0-0-0 0-0-3 4-0-5 6

RH

P P *sl.* P P *sl.*

P P P.M. P.M. *sl.* 4x P P P.M. P.M. *sl.*

4x

TAB

8 7-0-7 6-0-0-0 0-0-3 4-0-5 6 8 7-0-7 6-0-2 6-0

Verse

GH

13 14 15 16

P P P P P P

P P P.M. P P P P.M.

TAB

8 7-0-7 6-0-0-0 0-0-5 7-0-7 6-0 8 7-0-7 6-0-0-0 0-0-0-0-0-0-0-0

RH

P P P P P P

P P P.M. P P P P.M.

TAB

8 7-0-7 6-0-0-0 0-0-5 7-0-7 6-0 8 7-0-7 6-0-0-0 0-0-0-0-0-0-0-0

GH

17 P P 18 P P 19 P P 20 *sl.*

P P P.M. P P P P.M. P.M. *sl.*

TAB 8 7-0-7 6-0-0-0 0-0 5 7-0-7 6-0 8 7-0-7 6-0-0-0 0-0 5 6 7-8 6

RH

P P P P P P *sl.*

P P P.M. P P P P.M. P.M. *sl.*

TAB 8 7-0-7 6-0-0-0 0-0 5 7-0-7 6-0 8 7-0-7 6-0-0-0 0-0 5 6 7-8 6

Chorus

GH

21 P P 22 P P 23 P P 24 P P 3x

P P P.M. P P.M. P P.M. p P.M. P P.M. 3x

TAB 5 7-0-7 6-0-0-0 5 7-0-7 6-0-0-0 5 7-0-7 6-0-0-0 2 1-0-1 3-0-0

RH

P P P P P P 3x

P P P.M. P P.M. P P.M. p P.M. P P.M. 3x

TAB 5 7-0-7 6-0-0-0 5 7-0-7 6-0-0-0 5 7-0-7 6-0-0-0 2 1-0-1 3-0-0

33 34 35 36

A.H. 1 1 1 A.H. 1 P.M.

full full full full

22 (22) (22) (22) (22) (22) 22 (22) (22) (22) 24 22 24 22 24 22 24 23-23

GH

TAB

P P P P P *sl.* P P P P P *sl.*

P P P P P *sl.* P P P P P *sl.*

8 7-0-7 6-0 5 7 0-7 6-0 5-0 6-7 8 7-0-7 6-0 5 7 0-7 6-0 5-0 6-7

RH

TAB

37 38 39 40

3 4 3 3 3 3

(23) 23 (23) 20 19 (19) 20 23 (23) 21 23 (23)

GH

TAB

P P P P P *sl.* P P P P P *sl.*

P P P P P *sl.* P P P P P *sl.*

8 7-0-7 6-0 5 7 0-7 6-0 5-0 6-7 8 7-0-7 6-0 5 7 0-7 6-0 5-0 6-7

RH

TAB

GH

41 42 43 44

1 2 2 1 1 1 1 2

TAB

23 23 23 23 20 (20) (20) 21- (21)- (21)

RH

P P P P P *sl.* P P P P P *sl.*

P P P P P *sl.* P P P P P *sl.*

TAB

8 7-0-7 6-0 7 0-7 6-0 5-0 6-7 8 7-0-7 6-0 7 0-7 6-0 5-0 6-7

D.S. al Coda

GH

45 46 47

1 1½ 2 1 5 5 5 5 3 3

TAB

21- (21)- 21- (21)- 21- (21)- 23- (23)- (23)- (23)- (23)- (23)- (23)- (23)- 24- (24)- (24)-

RH

P P P P P *sl.* P P P P P *sl.* P P P.M. - -

P P P P P *sl.* P P P P P *sl.*

TAB

8 7-0-7 6-0 5 7 0-7 6-0 5-0 6-7 8 7-0-7 6-0 0-0-0

\oplus $\frac{H}{G}$

RH

HG

RH

214

Bridge

GH

64 *P* *sl.* *sl.* *P* *P* *P* *H*

P.M. *sl.* *P.M. - |* *sl.* *P.M. - |* *P* *P.M.* *P* *P.M.* *P* *P.M.* *H* *P.M. - |*

TAB

5-2 3-0 0 5-6 3-4 4-4 4-4 6-5 4-3 3-3 5-2 3-0 0 5-2 3-0 0 5-2 3-0 0 5- (5) 3-4 4-4

RH

P *sl.* *sl.* *P* *P* *P* *H*

P *P.M.* *sl.* *P.M. - |* *sl.* *P.M. - |* *P* *P.M.* *P* *P.M.* *P* *P.M.* *H* *P.M. - |*

TAB

5-2 3-0 0 5-6 3-4 4-4 4-4 6-5 4-3 3-3 5-2 3-0 0 5-2 3-0 0 5-2 3-0 0 5- (5) 3-4 4-4

68 *P* *P* *P* *H* *P* *P* *P* *H*

P *P.M.* *P* *P.M.* *P* *P.M.* *H* *P.M. - |* *P* *P.M.* *P* *P.M.* *P* *P.M.* *H* *P.M. - |*

TAB

5-2 3-0 0 5-2 3-0 0 5-2 3-0 0 5- (5) 3-4 4-4 5-2 3-0 0 5-2 3-0 0 5-2 3-0 0 5- (5) 3-4 4-4

RH

P *P* *P* *H* *P* *P* *P* *H*

P *P.M.* *P* *P.M.* *P* *P.M.* *H* *P.M. - |* *P* *P.M.* *P* *P.M.* *P* *P.M.* *H* *P.M. - |*

TAB

5-2 3-0 0 5-2 3-0 0 5-2 3-0 0 5- (5) 3-4 4-4 5-2 3-0 0 5-2 3-0 0 5-2 3-0 0 5- (5) 3-4 4-4

Rick Solo

1-3. *sl.* *sl.* 4. *sl.* *sl.*

72 P P P.M. P P.M. 73 *sl.* P.M. - *sl.* P.M. - *sl.* 74 *sl.* P.M. - *sl.* P.M. -

5 2 5 2 5 6 6 5 5 6 6 5 9 10 12 9
3 0 3 0 3 4 4 4 4 3 3 3 4 4 4 4 3

P P *sl.* *sl.* *sl.* *sl.* H H

75 P P P.M. P P.M. 76 P H P.M. H P.M. H

5 2 5 2 5 2 5 3 (5) 4 4 4
3 0 3 0 3 0 3 0 4 4 4

P P H P P H P P H P P H P P P P

10 9 12 10 12 9 10 9 12 10 12 9 10 9 12 10 12 10 9 10 9 10 9

GH

81 *P* *P* *sl.* *sl.*

P.M.----- *P.M.-----* *P.M.-----* *P.M.-----*

P *P* *sl.* *P.M.-----* *sl.* *P.M.-----*

TAB

5 2 5 2 5 6 6 5 3 3

3 0 3 0 3 4 4 4 3 3

RH

TAB

12 14 15 12 14 12 14 12 11 (11)

GH

83 *P* *P* *P* *P* *P* *H*

P.M.----- *P.M.-----* *P.M.-----* *P.M.-----* *P.M.-----*

P *P* *P* *P* *P* *H*

TAB

5 2 5 2 5 (5) 4 4 4

3 0 3 0 3 4 4 4

RH

P.M.----- *H* *P* *sl.* *sl.*

P.M.----- *H* *P* *sl.*

TAB

9 10 9 9 10 9 9 12 12 12 12 16 16 16

9 10 9

GH

85 P P P P P P P P

P.M.----- P.M.----- P.M.----- P.M.-----

TAB

5 2 5 2 5 5 (5) 4 4 4

3 0 3 0 3 3 4 4 4

RH

3 3

H P

17 19 20 19 17 19 17 19 17 16 (16) 1/2 (16)

TAB

GH

87 P P P P P P P P

P.M.----- P.M.----- P.M.----- P.M.-----

TAB

5 2 5 2 5 5 (5) 4 4 4

3 0 3 0 3 3 4 4 4

RH

Switch to neck pickup

(16) 13 12 10 13 12 10 12 10 10 13 12 10 10 13 12 10 13 12 9 10 9 9 10

TAB

GH

89 *P* *P* *sl.* *sl.*

P.M.--- *P.M.---* *P.M.---* *P.M.---*

TAB

5 2 5 2 5 6 6 5 3 3

3 0 3 0 3 4 4 4 3 3

RH

P *sl.* *P* *sl.*

Switch back to bridge pickup at the end of the measure

TAB

12 10 9 10 9 9 10 9 7 9 7 10 9 (9)

GH

91 *P* *P* *P* *H* *P* *P* *P* *H*

P.M.--- *P.M.---* *P.M.---* *P.M.---* *P.M.---* *P.M.---* *P.M.---* *P.M.---*

TAB

5 2 5 2 5 2 5 2 5 2 5 (5) 4 4 4

3 0 3 0 3 0 3 0 3 0 3 4 4 4

RH

P *P* *P* *H* *P* *P* *P* *H*

P.M.--- *P.M.---* *P.M.---* *P.M.---* *P.M.---* *P.M.---* *P.M.---* *P.M.---*

TAB

5 2 5 2 5 2 5 2 5 2 5 (5) 4 4 4

3 0 3 0 3 0 3 0 3 0 3 4 4 4

GH

95 P P 96 P H 97 P P 98 1. *sl.* *sl.*

P.M. - - - P.M. - - - P.M. - - - P.M. - - - *sl.* P.M. - *sl.* P.M. -

TAB 5 2 5 2 5 2 5 (5) 5 2 5 2 5 6 6 5 3 3 3

3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 4 4 4 3 4 4 4 3 3 3

RH

P P P H P P *sl.* *sl.*

P.M. - - - P.M. - - - P.M. - - - P.M. - H P.M. - P.M. - - - P.M. - - - *sl.* P.M. - *sl.* P.M. -

TAB 5 2 5 2 5 2 5 (5) 5 2 5 2 5 6 6 5 3 3 3

3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 4 4 4 3 4 4 4 3 3 3

99 *sl.* *sl.* *sl.* *sl.* 1-3. *sl.* *sl.* P

sl. P.M. - *sl.* P.M. - *sl.* P.M. - *sl.* P.M. - P P.M. - - - - -

TAB 5 6 6 5 5 6 6 5 5 6 6 5 2 2

3 4 4 4 4 3 3 3 3 4 4 4 4 3 3 3 1 0 0 0 0 0 0 0

RH

sl. *sl.* *sl.* *sl.* *sl.* *sl.* P

sl. P.M. - *sl.* P.M. - *sl.* P.M. - *sl.* P.M. - P P.M. - - - - -

TAB 5 6 6 5 5 6 6 5 5 6 6 5 2 2

3 4 4 4 4 3 3 3 3 4 4 4 4 3 3 3 1 0 0 0 0 0 0 0

4.

GH

103 P P P P P P *sl.*

P P.M. P P.M. P P.M. P P P *sl.*

TAB

2-2 2-2 2-2 2-2 8 7-0-7 5 7 0-7 5-0 6-7

1-0 0-1-0 0 1-0 0 1-0 0 6-0 7 6-0 6-7

RH

P P P P

P P.M. P P.M. P P.M. P P.M.

TAB

2-2 2-2 2-2 2 2 (2)

1-0 0-1-0 0 1-0 0 0 (0)

GH

107 P P P P P *sl.* 108 P P *sl.* 109 P P P P P *sl.* 110 P P *sl.*

P P P P P *sl.* P P P P P *sl.*

TAB

8 7-0-7 5 7 0-7 5-0 6-7 8 7-0-7 5 7 0-7 5-0 6-7

6-0 6-0 6-0 6-0 6-0 6-0

RH

TAB

(2) (2) 2

(0) (0) 0

Free time Pick slide/scrape

4. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

119 *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. 120 121 122 123 *sl.* *sl.* *sl.* *sl.* *sl.*

8 9 8 9 8 9 8 9 2 (2) 22 21 20 19 18 17
6 7 6 7 6 7 6 7 0 (0) 22 21 20 19 18 17

0 0 0 0 0 0 0 0 0 0

124 *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* 125 126 127 128

16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 3 4 5 6 2 2
16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 3 4 5 6 0 0

(2) (2) (2) 22 21 20 19 2 2
(0) (0) (0) 22 21 20 19 0 0

Pick slide/scrape *sl.* *sl.* *sl.* *sl.* *sl.*

Scar Spangled Banner

Oh say can you fucking see
The missiles fall like rain
Bloody mountains majesty
Dead bodies on the plain
By the bombing's eerie light
See the crimson waves of red
What so proudly they all fell
The twilight of the dead

America - the violent
The indifferent
God shit his grace on me
America - the arrogant
The belligerent
Will live in infamy
We the people, for no people
Secure the blessings of tragedy
Do or dain we have established
The scar spangled banner

We pledge allegiance to no god
Only to the blood
Liberty is just a dream
When dying in the mud
This, the land of the deceived,
Home of the depraved
Bombs, they drop like falling leaves
And the deadly flag still waves

America - the violent
The indifferent
God shit his grace on me
America - the arrogant
The belligerent
Will live in infamy
We the people, for no people
Secure the blessings of tragedy
Do or dain we have established
The scar spangled banner

Red - the beautiful color of blood
Flowing like a stream
White - the color of bleaching bone
Lovely and obscene
Blue - the bruising color of flesh
Battered, ripped and torn
The colors of the flag of hate
Of violence and porn

What you see is what you get
You haven't see the bloody trail yet
I'm no patriot, just a hate-triot
Blood sport, my sure bet
See the flag, get a body bag
Salvation from a .44 mag.
Nothing left, no one saved
'Cause our goddamn, motherfucking
Bloody ass banner still waves

Oh say can you fucking see
The missiles fall like rain
Bloody mountains majesty
Dead bodies on the plain
By the bombing's eerie light
See the crimson waves of red
What so proudly they all fell
The twilight of the dead

America - the violent
The indifferent
God shit his grace on me
America - the arrogant
The belligerent
Will live in infamy
We the people, for no people
Secure the blessings of tragedy
Do or dain we have established
The scar spangled banner

Strike Of The Beast

Exodus
Bonded By Blood

Words by Gary Holt, Paul Baloff

Music by Gary Holt
Transcribed by Kragen Lum

Gary Holt
Standard tuning
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

Rick Hunolt
Standard tuning
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

 = 186

Intro

Gary Holt

GH

5

P.M.-----|

P P.M. P.M.

P P P

mf

6

P.M.-----|

P P.M. P.M.

P P P

mf

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 8-7 10-7

RH

TAB

2 0 2 0

GH

7

P.M.-----|

P P.M. P.M.

P P P

mf

8

P.M.-----|

P P.M. P.M.

P P P

f

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 5 3

RH

TAB

2 0 2 0 5 3

GH

9

10

TAB

(5) (3) (5) (3) (5) (3) 5 4 3 3 2 1

RH

TAB

(5) (3) (5) (3) (5) (3) 5 4 3 3 2 1

§

11

P.M.----|

P P.M. P P.M.

P P

mf

12

P.M.----|

P P.M. P P.M.

P P

f

mf

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7

0-0-0 8-7 0 10-7 0 8-7 10-7

13

P.M.----|

P P.M. P P.M.

P P

f

mf

14

P.M.----|

P P.M. P P.M.

P P

f

mf

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7

0-0-0 8-7 0 10-7 0 7

0-0-0 8-7 0 10-7 0 7

GH

15

P.M.-----

P

P.M.

P

P.M.

P

P

mf

16

P.M.-----

P

P.M.

P

P.M.

P

P

mf

TAB

0-0-0-0-8-7-0-10-7-0-8-7-10-7-0-0-0-0-8-7-0-10-7-0-8-7-10-7

RH

P

P

P

P

mf

f

P.M.-----

P

P.M.

P

P.M.

P

P

mf

TAB

0-0-0-0-8-7-0-10-7-0-8-7-10-7-0-0-0-0-8-7-0-10-7-0-8-7-10-7

GH

17

f

P.M.-----

P

P.M.

P

P.M.

P

P

mf

18

f

P.M.-----

P

P.M.

P

P.M.

f

TAB

0-0-0-0-8-7-0-10-7-0-8-7-10-7-0-0-0-0-8-7-0-10-7-0-5-3

RH

P

P

P

P

mf

f

P.M.-----

P

P.M.

P

P.M.

P

P

f

P.M.-----

P

P.M.

P

P.M.

f

TAB

0-0-0-0-8-7-0-10-7-0-8-7-10-7-0-0-0-0-8-7-0-10-7-0-5-3

GH

23

P.M.-----|

P P.M. P P.M.

P P

mf

24

P.M.-----|

P P.M. P P.M.

P P

f

mf

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 8-7 10-7

RH

P P P

P P.M. P P.M.

P P

mf

f

P.M.-----|

P P.M. P P.M.

P P

mf

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 8-7 10-7

GH

25

f

P.M.-----|

P P.M. P P.M.

P P

mf

26

f

P.M.-----|

P P.M. P P.M.

P P

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 5 3

RH

f

P.M.-----|

P P.M. P P.M.

P P

mf

f

P.M.-----|

P P.M. P P.M.

P P

TAB

0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 5 3

27

P.M.

28

29

P.M.

30

GH

31

P

P

P

P

32

P

P

P

P

mf

f

mf

P.M.----

P

P.M.

P

P.M.

P

P

P.M.

P

P.M.

P

P

TAB

0-0-0

8-7

0

10-7

0

8-7

10-7

0-0-0

8-7

0

10-7

0

8-7

10-7

RH

P

P

P

P

mf

f

mf

P.M.----

P

P.M.

P

P.M.

P

P

P.M.

P

P.M.

P

P

TAB

0-0-0

8-7

0

10-7

0

8-7

10-7

0-0-0

8-7

0

10-7

0

8-7

10-7

Chorus



Da Segno

GH

33

f

34

35

36

3

3

TAB

7

5

(7)-10

(5)-8

9

7

(9)-7

(7)-5

5

3

4

2

5

3

5

3

5

3

5

3

7

5

RH

f

3

3

TAB

7

7

5

(7)-10

(7)-10

(5)-8

9

9

7

7

(7)-5

5

3

4

2

5

3

5

3

5

3

5

3

7

5

37 38

P.M.----| P P.M. P P.M. P *mf* P.M.----| P P.M. P P.M. P *mf*

TAB 0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 8-7 10-7

P P.M. P P.M. P *mf* P.M.----| P P.M. P P.M. P *mf*

TAB 0-0-0 8-7 0 10-7 0 8-7 10-7 0-0-0 8-7 0 10-7 0 8-7 10-7

39 40 41 42

f

TAB 7 5 (7)-10 (5)-8 9 7 (9)-7 (7)-5 5 3 4 2 5 3 5 3 5 3 5 7

f

TAB 7 5 (7)-10 (5)-8 9 7 (9)-7 (7)-5 5 3 4 2 5 3 5 3 5 3 5 7

43 44 45 46 47

T
A
B

5 5 5 5 5 7
3 3 3 3 3 5

5 5 5 5 5 7
3 3 3 3 3 5

5 3 (5) (5)
3 (3) (3)

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of two measures of eighth notes, each beamed in groups of three, followed by a double bar line and then two measures of whole notes. The bottom two staves are a tenor and bass clef grand staff. The tenor staff (T) contains the following notes: 5, 5, 5, 5, 5, 7. The bass staff (B) contains the following notes: 3, 3, 3, 3, 3, 5. The key signature is one flat, and the time signature is 3/4.

[illegible]

Musical notation for the right hand (RH) and guitar tablature (TAB) for the first measure of the piece. The RH staff shows a whole note G4. The TAB staff shows the corresponding fretting: 0 for the high E string, 2 for the D string, 3 for the G string, and 0 for the low E string.

50 *sl.* P.M. *sl.* P.M.

51

T A B

0 0 0 0 8 7 0 0 0 0 1 0 5 3 3 3 3 3 3 3 3 3 3 3 3 3

6 5

RH

T
A
B

58 *sl.* 59

P.M. *sl.* P.M. P.M.

TAB 0 0 0 0 8 6 7 5 0 0 0 0 1 0 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P.M. *sl.* P.M. P.M.

TAB 0 0 0 0 8 6 7 5 0 0 0 0 1 0 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bridge 60 61

P.M.

TAB 7 5

P.M.

TAB 7 5

62 63 64 1-3. 4.

P.M. P.M.

TAB 5 5 5 5 5 5 5 5 5 5 5 6 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 3 3 3 3 3 3 3 5 5 3

P.M. P.M.

TAB 5 5 5 5 5 5 5 5 5 5 5 6 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 3 3 3 3 3 3 3 5 5 3

65

RH

The musical notation for the right hand consists of two staves. The first staff contains a series of eighth and sixteenth notes, some grouped by beams. The second staff continues the melody with similar note values. Slurs are placed over groups of notes, and accents (marked 'sl.') are placed above specific notes.

TAB

10 — 11 — 13 — 13 — 11 — 10 — 15 — 16 — 17 — 14 — 15 — 17 — 18 — 15 — 16 — 18 — 19 — 16 — 17 — 20 — 13 —

239

Gary Solo

H
G

RH

H
G

RH

Switch back to bridge pickup at the end of the measure

GH

85

P

86

H P

P P P

TAB

16-15-17-15-16-17

10-9-7-9-7-10-8-7-10-8-7-9-8-7-9-7

RH

P P

P.M.

P P

TAB

2-3-2-3-2-0

4-2-2-2-2-2-2-2-2-2-5-2-0

GH

87

P sl.

P P

P

P P

88

P P

P

P P

P

TAB

7-9-7-6-9-7-6-9-7-6-9-7-5

9-7-5-9-7-5-9-7-5-9-7-5-7-5-9-5

RH

P P

P.M.

P.M.

P P

TAB

3-1-1-1-1-1-1-1-1-1-1-1-1-1

4-2-2-2-2-2-2-2-2-2-2-5-2-0

GH

89

90

TAB

7 — 7 — (7) — 8 \

9 — 9 — (9) — 9 — 11 — 9

1/2

1/2

3

RH

P.M.

P P

3

P P

TAB

2 — 3 — 2 — 3 — 2 — 0

4 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 5 — 2 — 0

GH

91

91

93

TAB

9 — 9 — 9 — (9) — 9

9 — 9 — 9 — (9) — 9

1/2

1/2

8

<5>

RH

P.M.

P.M.

P P

3

P P

TAB

3 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1

4 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 5 — 2 — 0

4 2

Verse
94

GH

P.M.

95

TAB

3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 2 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 1

RH

P.M.

TAB

3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 2 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 1

GH

96

P.M.

97

TAB

3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 5 4 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 2 1

RH

P.M.

TAB

3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 5 4 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 2 1

GH

98

P.M. P P

99

P.M. P P

mf *f* *mf*

TAB

0 0 0 1 0 0 3 0 0 1 0 3 0 0 0 0 0 1 0 3 0

0 0 0 1 0 0 3 0 0 1 0 3 0 0 0 0 0 1 0 3 0

RH

P.M. P P

P.M. P P

mf *f* *mf*

TAB

0 0 0 1 0 0 3 0 0 1 0 3 0 0 0 0 0 1 0 3 0

0 0 0 1 0 0 3 0 0 1 0 3 0 0 0 0 0 1 0 3 0

100

GH

f P.M. P.M. P.M. P P *mf* P.M. P.M. P.M.

TAB

0-0-0 1-0-0 3-0-0 1-0 3-0 0-0-0 1-0-0 3-0-0 5-3

101

RH

f P.M. P.M. P.M. P P *mf* P.M. P.M. P.M.

TAB

0-0-0 1-0-0 3-0-0 1-0 3-0 0-0-0 1-0-0 3-0-0 5-3

102

GH

P.M.

TAB

3 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 3 2 3

103

RH

P.M.

TAB

3 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 3 2 3

104

GH

TAB

3 1 3 4 3

105

RH

TAB

3 1 3 4 3

Handwritten musical score for guitar, measures 106-107. The score is written for two hands (GH and RH) and includes TAB notation. The music features a repeating melodic pattern in the right hand, with dynamics ranging from *mf* to *f*. The left hand provides a harmonic accompaniment using a specific fingering pattern (0-0-0, 1-0-0, 3-0-0, 1-0, 3-0).

Handwritten Musical Score (Measures 106-107)

Handwritten Musical Score (Measures 106-107)

Handwritten Musical Score (Measures 106-107)

Handwritten musical score for guitar, measures 108-112. The score is written for two hands (GH and RH) and includes TAB notation. The music features a repeating melodic pattern in the right hand, with dynamics ranging from *f* to *mf*. The left hand provides a harmonic accompaniment using a specific fingering pattern (5-3, 2-2, 0-0, 2-2, 0-0, 2-2, 0-0, 2-2, 0-0).

Handwritten Musical Score (Measures 108-112)

Handwritten Musical Score (Measures 108-112)

Handwritten Musical Score (Measures 108-112)

GH

113 114 115 116 117

TAB

2 0 (2) (0) (2) (0) (2) (0) 2 0

RH

TAB

2 0 (2) (0) (2) (0) (2) (0) 2 0

Walking down the backstreets
The moon is full and high
You feel your body start to sweat
Someone's about to die
You turn around and run
It's the only thing to do
Someone's about to die
And that someone...is you

Time to run or fight
Off the strike of the beast

You hear the creature's hooves
Start to echo through your brain
You fear the demon's hellish howl
It makes you go insane
You smell the creature's fowl stench
Laced with death and waste
Don't lose your mind, he's right behind
Breathing fire in your face

Time to run or fight
Off the strike of the beast
If you fail you'll be
The hellish demon's feast

Black as night, he begins his flight
Wings outstretched in the cold
Glowing eyes, he wears no disguise
His evil has yet to be told
Breathing fire, the beast is flying higher
Now he swoops down on his prey
All the world a horrid mess
Leaving black earth in decay

The beast prepares for battle
And you prepare to die
The blood's running down your throat
Dulls your woeful cry
You can feel the power
Rage within your soul
When you die you go to hell
And live...forevermore

Time to run or fight
Off the strike of the beast
If you fail you'll be
The hellish demon's feast

The Toxic Waltz

Exodus
Fabulous Disaster

Words by Steve Souza, Gary Holt

Music by Gary Holt
Transcribed by Kragen Lum

Gary Holt
Standard tuning
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

Rick Hunolt
Standard tuning
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E

♩ = 182

Intro

Gary Holt

1 *mf* *sl.* 2 *sl.* 3 *sl.*

P.M. - | *P.M.* - | *P.M.* *P.M.* *sl.*

TAB

12 6 5 3 3 2 3 3 2 0 3 5

4 0 0 3 0 0 1 1 0 0 1 3

Rick Hunolt

mf *sl.*

TAB

12 6 4

GH

4 *P.M.* - | *P.M.* - | 5 *P.M.* - - - - | 6 *P.M.* - | *P.M.* - | 7 *P.M.* *P.M.* *sl.*

TAB

6 5 3 3 2 5 4 2 6 5 2 6 0 0 3 3 2 0 3 3 2 0 3 5

4 0 0 3 0 0 1 1 0 0 3 2 0 4 3 0 4 0 0 3 0 0 1 1 0 0 1 1 0 0 1 3

RH

P.M. - | *P.M.* - | *P.M.* *P.M.* *sl.*

TAB

6 5 3 3 2 6 0 0 3 3 2 0 3 5

4 0 0 3 0 0 1 1 0 0 1 1 0 0 1 3

GH

8 9 10 11 *sl.*

P.M. -| P.M. -| P.M. -| P.M. -| P.M. P.M. *sl.*

TAB

6 5 3 3 2 6 5 3 3 2 3 5
4 0 0 3 0 0 1 1 0 0 0 0 0 0 0 0 0 1 3

RH

P.M. -| P.M. -| P.M. -| P.M. -| P.M. P.M. *sl.*

TAB

6 5 3 3 2 6 5 3 3 2 3 5
4 0 0 3 0 0 1 1 0 0 0 0 0 0 0 0 0 1 3

GH

12 13 14 15 *sl.*

P.M. -| P.M. -| P.M. -| P.M. -| P.M. P.M. *sl.*

TAB

6 5 3 3 2 5 4 2 6 5 2 6 5 3 3 2 3 5
4 0 0 3 0 0 1 1 0 0 3 2 0 4 3 0 4 0 0 3 0 0 1 1 0 0 1 3

RH

P.M. -| P.M. -| P.M. -| P.M. -| P.M. P.M. *sl.*

TAB

6 5 3 3 2 6 5 3 3 2 3 5
4 0 0 3 0 0 1 1 0 0 0 0 0 0 0 0 0 1 3

GH

16 17 18 19

sl. *sl.* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

6 5 3 2 (2) 2 3 5 5 5 4 3 2 0 0 2 0 3 5 5 0 0 0 1 3 0 4 0 3 0 0 2 1 0 0 0 0 0 0 1 3 0 4

RH

sl. *sl.* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

6 5 3 2 (2) 2 3 5 5 5 4 3 2 0 0 2 0 3 5 5 0 0 0 1 3 0 4 0 3 0 0 2 1 0 0 0 0 0 0 1 3 0 4

GH

20 21 22 23

sl. *sl.* *sl.* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

5 4 3 2 0 0 2 0 3 5 5 5 4 3 2 0 0 2 0 3 5 5 0 0 0 1 3 0 4 0 3 0 0 2 1 0 0 0 0 0 0 1 3 0 4 0 3 0 0 2 1 0 0 0 0 0 0 1 3 0 4

RH

sl. *sl.* *sl.* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

5 4 3 2 0 0 2 0 3 5 5 5 4 3 2 0 0 2 0 3 5 5 0 0 0 1 3 0 4 0 3 0 0 2 1 0 0 0 0 0 0 1 3 0 4 0 3 0 0 2 1 0 0 0 0 0 0 1 3 0 4

GH

24 *sl.* *sl.* 25 26

P.M. P.M. - - - *sl.* P.M. *sl.* P.M. - - - - -

TAB

0 5 0 0 4 3 4 3 3 3 4 (4) 5

0 3 0 0 2 1 0 2 1 0 1 0 1 2 (2) 3

RH

sl. *sl.*

P.M. P.M. - - - *sl.* P.M. *sl.* P.M. - - - - -

TAB

0 5 0 0 4 3 4 3 3 3 4 (4) 5

0 3 0 0 2 1 0 2 1 0 1 0 1 2 (2) 3

Verse

GH

27 28 29 30 3x

P.M. P.M. P.M. P.M. *sl.* P.M. P.M. P.M. 3x

TAB

6 5 3 3 2 3 3 2 3 5 6 5 3 3 2 0 0 0 0 0 0 0 0

4 0 0 3 0 0 1 1 0 0 1 1 0 0 1 3 4 0 0 3 0 0 1 1 0 0 0 0 0 0 0 0

RH

sl. 3x

P.M. P.M. P.M. P.M. *sl.* P.M. P.M. P.M. 3x

TAB

6 5 3 3 2 3 5 6 5 3 3 2 0 0 0 0 0 0 0 0 0 0 0

4 0 0 3 0 0 1 1 0 0 1 3 4 0 0 3 0 0 1 1 0 0 0 0 0 0 0 0 0 0 0 0

GH

31 32 33 34

sl.

P.M. P.M. P.M. P.M. *sl.* P.M. P.M. P.M.

TAB

6 5 3 3 2 3 3 2 3 5 6 5 3 2 (2) 3 5
 4 0 0 3 0 0 1 1 0 0 1 3 4 0 0 3 0 0 1 0 (0) 0 0 0 0 0 0 1 3

RH

sl.

P.M. P.M. P.M. P.M. *sl.* P.M. P.M. P.M.

TAB

6 5 3 3 2 3 3 2 3 5 6 5 3 2 (2) 3 5
 4 0 0 3 0 0 1 1 0 0 1 3 4 0 0 3 0 0 1 0 (0) 0 0 0 0 0 0 1 3

Bridge

GH

35 36 37 38 3x

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

5 5 3 5 5 5 3 3 2 3 3 2 3 5
 4 0 3 0 1 3 4 0 3 0 1 1 0 0 0 0 0 0 1 1 0 0 1 0 0 0 1 3

RH

3x 3x

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

5 5 3 5 5 5 3 3 2 3 3 2 3 5
 4 0 3 0 1 3 4 0 3 0 1 1 0 0 0 0 0 0 1 1 0 0 1 0 0 0 1 3

39 40 41 42 *sl.* *sl.*

GH

P.M. P.M. P.M. P.M. P.M. P.M. *sl.* *sl.*

TAB

5 5 3 5 5 3 3 2 3 3 2 5 4 5 7 2
4 0 3 0 1 3 4 0 3 0 1 1 0 0 0 0 0 1 1 0 0 3 2 0 3 5 0

RH

P.M. P.M. P.M. P.M. P.M. P.M. *sl.* *sl.*

TAB

5 5 3 5 5 3 3 2 3 3 2 5 4 5 7 2
4 0 3 0 1 3 4 0 3 0 1 1 0 0 0 0 0 1 1 0 0 3 2 0 3 5 0

Chorus

43 44 45 46 *sl.* *sl.*

GH

P.M. P.M. *sl.* P.M. P.M. P.M. P.M. *sl.* P.M. P.M. P.M. *sl.* P.M. P.M. *sl.* P.M.

TAB

(2) 2 3 5 5 5 2 2 3 5 5 5 7 7 5 2
(0) 0 0 0 1 3 0 4 0 3 0 0 0 0 0 0 1 3 0 4 0 3 0 0 6 5 3 0

RH

P.M. P.M. *sl.* P.M. P.M. P.M. P.M. *sl.* P.M. P.M. *sl.* P.M. P.M. *sl.* P.M.

TAB

(2) 2 3 5 5 5 2 2 3 5 5 5 7 7 5 2
(0) 0 0 0 1 3 0 4 0 3 0 0 0 0 0 0 1 3 0 4 0 3 0 0 6 5 3 0

Gary Solo

8va

GH

54 *f* 8 A.H. 55 2 2 A.H. A.H.

TAB 12 (12) (12) (12) 12 12

RH

H P.M. H P.M. H P.M. H P.M. H

TAB 2 0 0 0 3 5 3 (3) 0 3 1 1 2 0 0 0 3 5 3 (3) 0 2 0 3 1

GH

56 A.H. A.H. 2 A.H. 2 57 8va A.H.

TAB 12 12 12 (12) 12 12

RH

H P.M. H P.M. H P.M. H P.M. H

TAB 2 0 0 0 3 5 3 (3) 0 3 1 1 2 0 0 0 3 5 3 (3) 0 2 0 3 1

GH

8va

58

59

TAB

15 18 17 15 18 17 15 18 17 15 18 17

RH

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

P.M.

H

TAB

2 3 5 3 3 2 3 5 2 3 0 0 0 3 (3) 0 1 1 0 0 0 3 (3) 0 2 3 0 1

GH

8va

60

61

TAB

(17) 15 17 18 17 18 17 15 17 15 17 18 17 15 17 18 17 15 17 15 16 15 17

RH

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

P.M.

H

TAB

2 3 5 3 3 2 3 5 2 3 0 0 0 3 (3) 0 1 1 0 0 0 3 (3) 0 2 3 0 1

GH

8va

62

P

P

63

P P H P P

2 2 2 2

17 14 17 14 15 17 15 14 15 14 16 14 15 (15)

TAB

RH

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

2 0 0 0 3 5 0 3 3 2 0 0 0 3 5 0 2 3 0 1

TAB

GH

8va

64

P

H

H

8va

65

3

A.H.

2

4

17 14 15 14 16 14 14 17 14 15 14 (14) (14) (14) (14)

TAB

RH

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

2 0 0 0 3 5 0 3 3 2 0 0 0 3 5 0 2 3 0 1

TAB

8va-----

66

67

P

8va P P

GH

TAB

11-13-14-11-13-14 11-13-14-11-13-14-14-15-17-14 15-17-15-17-18 15-17-15 15-18-15-18-15 15

RH

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

TAB

2 0 0 0 3 5 3 (3) 0 3 3 2 0 0 0 3 5 3 (3) 0 2 3 0 1

8va-----

68

69

P

P

P

H P P

1½

full

GH

TAB

18 (18) (18) 14 17 14 17 14 19 14 17 14 17 14 17 16 17 16 14 17

RH

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

TAB

2 0 0 0 3 5 3 (3) 0 3 3 2 0 0 0 3 5 3 (3) 0 2 3 0 1

Rick Solo

GH

70

mf

P.M. ---|

H

P.M. ---|

H

P.M. ---|

H

P.M. ---|

sl.

71

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5

2 2 2 2 5 (5) 2 3 3 2 2 2 5 (5) 2 2 3

RH

f

8va

full

full

full

full

3/4

3/4

TAB

17 (17) 17 17 17 17 17 17

GH

72

P.M. ---|

H

P.M. ---|

H

P.M. ---|

H

P.M. ---|

sl.

73

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5

2 2 2 2 5 (5) 2 3 3 2 2 2 5 (5) 2 2 3

RH

8va

P

P

P

P

3/4

full

full

full

TAB

17 14 16 14 17 14 16 16 14 16 14 16 14 16 16 14

GH

74

P.M. --- | H

75

P.M. --- | H

P.M. sl.

TAB

4 2 2 2 5 7 5 (5) 2 5 3 3

4 2 2 2 5 7 5 (5) 2 4 2 5 3

RH

8va

H P H P H P P P H H P P H H P P

H P H P H P P P H H P P

TAB

14 16 14-15-14 16 14-16-14 14-17 16-17 19-17-16 19 16-17-19-20-19-17 21 17-19-20-19-17

GH

76

P.M. --- | H

77

P.M. --- | H

P.M. sl.

TAB

4 2 2 2 5 7 5 (5) 2 5 3 3

4 2 2 2 5 7 5 (5) 2 4 2 5 3

RH

8va

full full 1/2 P.M.

TAB

22 22 22 21 21 9 11 9

GH

78

P.M.-----

H

79

P.M.-----

H

P.M.

sl.

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5 3

RH

P

sl.

sl.

sl.

TAB

11 10 (10) 9 11 9 6 7 6 7 7 4

GH

80

P.M.-----

H

P.M.-----

81

P.M.-----

H

P.M.

sl.

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5 3

RH

P.M.-----

P.M.

P.M.-----

1/2

TAB

7 9 10 9 10 12 10 12 9 11 9 11 11 (11)

GH

82

P.M. --- | H

83

P.M. --- | H

P.M. *sl.*

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5 3

8va *sl.* *sl.* *sl.* H P 8va H P P.H. H P

RH

sl. *sl.* *sl.* H P H P P.H. H P

TAB

16 16 > 14 14 > 12 12 > 10 9 10 9 12 9 10 9 11 11 12 11

GH

84

P.M. --- | H

85

P.M. --- | H

P.M. *sl.*

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5 3

H H P P P P P H H *sl.* *sl.*

RH

H H P P P P P H H *sl.* *sl.*

TAB

12 14 11 13 14 13 11 13 11 14 12 11 14 12 11 6 7 9 7 9 (9) (9) 7

δva $\overline{\quad}$ δva $\overline{\quad}$ δva $\overline{\quad}$ δva $\overline{\quad}$ δva $\overline{\quad}$
 P P H H P P H H P P H H P P

RH	P.M.-----↑				P.M.-----↑				P.M.-----↑				P.M.		<i>sl.</i>	
	H				H											
T																
A	4			5	7		5	5	4			5	7		4	5
B	2	2	2	5	(5)	2	3	3	2	2	2	5	(5)	2	2	3

TAB 4 2 2 5 7 5 5 4 2 2 5 7 2 4 5
 2 5 (5) 3 3 2 2 5 (5) 3

Rick Solo

GH

90

mf

P.M. ----|

H

P.M. ----|

H

P.M. ----|

H

P.M. ----|

sl.

91

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5 2 3

Switch to neck pickup

f

P.M.

H

δva

3

T

14 12-15 14 12-15 18 14 12-15 14 12 15 14 12 15 11 9

RH

TAB

GH

92

P.M. ----|

H

P.M. ----|

H

P.M. ----|

H

P.M. ----|

sl.

93

TAB

4 2 2 2 5 7 5 5 4 2 2 2 5 7 2 4 5 2 3

Switch back to bridge pickup at the end of the measure

RH

TAB

10 8 10 8 9 9 9

Gary Solo

GH

8va

94

P P P P

f

8va

95

full

16-13-12 12-13-16-13-12 13-15-17 13-16-17 (17) 16 (16) 17

TAB

RH

mf

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

TAB

2 0 0 0 3 5 3 (3) 0 3 3 2 0 0 0 3 5 3 (3) 0 2 3 0 1

GH

8va

96

P P P P

sl.

97

P H H H

full

(17)-16-13 17-15-13 19 (19) 17-16 16-17-19 20 19-17-16-17-19-20-22 19 20

TAB

RH

H

P.M.-----

H

P.M.-----

H

P.M.-----

H

P.M.-----

TAB

2 0 0 0 3 5 3 (3) 0 3 3 2 0 0 0 3 5 3 (3) 0 2 3 0 1

Rick Solo

8va

98

mf

H

P.M.-----|

P.M.-----|

H

P.M.

sl.

19 (19) (19)

5 7 5 (5) 2 5 3 3 4 2 2 5 7 5 (5) 2 4 5 2 3

Switch to neck pickup

H H P H H P H H H P P

f

H H P H H P H H H P P

P P H

11-12-14-12-11-12-14-12-11-12-14 12-13-15-13-12 15-13-12 14-11-12 13 (13) 9 10

100

P.M.-----|

H

P.M.-----|

P.M.-----|

H

P.M.

4 2 2 5 7 5 (5) 2 5 3 3 4 2 2 5 7 5 (5) 3 4 0 1 2

Switch back to bridge pickup at the end of the measure

P P P P P P P P P

11-9-8 10-9-8 10-9-8 10-9-7-10-9-7 10 9-7 10-9-7 7-9 (9)

102 103 104 105 3x

GH

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. 3x

TAB

5 3 3 2 3 3 4 5 3 3 2 3 3 4

0 1 0 0 0 0 1 2 3 0 1 0 0 0 0 1 2

3x

RH

mf P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. 3x

TAB

5 3 3 2 3 3 4 5 3 3 2 3 3 4

0 1 0 0 0 0 1 2 3 0 1 0 0 0 0 1 2

106 107 108 109

GH

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. †

TAB

5 3 3 2 3 3 4 5 3 3 2 3 3 4

0 1 0 0 0 0 1 2 3 0 1 0 0 0 0 1 2

(3) (3)

(1) (1) 1-1-1-1

106 107 108 109

GH

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. †

TAB

5 3 3 2 3 3 4 5 3 3 2 3 3 4

0 1 0 0 0 0 1 2 3 0 1 0 0 0 0 1 2

(3) (3)

(1) (1) 1-1-1-1

GH

110 111 112 113

f P.M. *mf* *f* P.M. *mf* *f* P.M. *mf* *f*

TAB

3 4 5 2 3 3 3 2 3 3 3 2 3 3 3 2

1 2 3 0 1 1 1 2 1 1 1 2 1 1 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

f P.M. *mf* *f* P.M. *mf* *f* P.M. *mf* *f*

TAB

3 4 5 2 3 3 3 2 3 3 3 2 3 3 3 2

1 2 3 0 1 1 1 2 1 1 1 2 1 1 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GH

114 115 116 117

P.M. 4x P.M. *mf* *f* P.M. P.M. *mf* P.M. *f*

TAB

2 2 2 2 2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 3 3 3 2

0 0 0 0 0 0 0 0 0 0 0 1 1 1 2 0 0 0 0 0 0 1 1 0 1

RH

4x P.M. 4x P.M. *mf* *f* P.M. P.M. *mf* P.M. *f*

TAB

2 2 2 2 2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 3 3 3 2

0 0 0 0 0 0 0 0 0 0 0 1 1 1 2 0 0 0 0 0 0 1 1 0 1

GH

118 119 120 121

mf P.M. *f* P.M. *mf* *f*

TAB

(3) (3) 5 6 7 2 3 3 3 2

(1) (1) 1 1 1 1 0 1 1 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

RH

mf P.M. *f* P.M. *mf* *f*

TAB

(3) (3) 3 4 5 2 3 3 3 2

(1) (1) 1 1 1 1 1 1 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Here's a new dance craze
That's sweeping the nation
It's called the toxic waltz
And it's causing devastation
You're jumping up and down
Like a psycho circus clown
Slamming with waltzers
All the way around
You get caught up in the whip
You're thrown into a flip
You aim for someone's head
To stain the floor red
Give someone a kick
To prove you're truly sick
Bounce back from some blows
And blood runs out your nose

Flailing round and round
And you're injury bound
Waltz it up!
The pit is it!
You can take your chance
On this rough new dance
If you dare!
To dive in!
There are some that try
But they won't survive
They don't hit!
'Cause they're wimps!
And this exercise
Helps you brutalize
With us!
Exodus!

Everybody's doin' the toxic waltz
Kick your friend in the head and have a ball
Come on and do the toxic waltz
And slam your partner against the wall
Everybody's doin' the toxic waltz
Good friendly violent fun in store for all
Get up off your ass and toxic waltz
If you hit the floor you can always crawl!

Used to do the monkey
But now it's not cool
The twist and mash potato
Are no exception to the rule
So don't be a dunce
And dance like a runt
Just throw your elbows
With good friendly violent fun

Don't start to cry
If you get a black eye
Just dive back in
And give another try
But too much action
May leave you in traction
So you better get insurance
No matter your endurance!

Flailing round and round
And you're injury bound
Waltz it up!
The pit is it!
You can take your chance
On this rough new dance
If you dare!
To dive in!
There are some that try
But they won't survive
They don't hit!
'Cause they're wimps!
And this exercise
Helps you brutalize
With us!
Exodus!

Everybody's doin' the toxic waltz
Kick your friend in the head and have a ball
Come on and do the toxic waltz
And slam your partner against the wall
Everybody's doin' the toxic waltz
Good friendly violent fun in store for all
Get up off your ass and toxic waltz
If you hit the floor you can always crawl!

Get up on your feet
Don't look so obsolete
And thrash like an athlete!
Don't sit there on your ass
Don't look like you've got too much class
You'll be harassed!
You know we guarantee
This is the key
So rage or get the third degree!
You begin frontal assaults
And start your somersaults
And do the toxic waltz!
Do the toxic waltz!

War Is My Shepherd

Exodus

Tempo Of The Damned

Words by Gary Holt, Steve Souza

Music by Gary Holt
Transcribed by Kragen Lum

Gary Holt
Tune down 1 step
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Rick Hunolt
Tune down 1 step
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

♩ = 208

Intro

Gary Holt

1 2 3 4 5

mf

P.M. P.M. P.M. P.M. 3x P.M.

TAB

7 6 5 7 6 5 6 5 7 6 5 6 5 7 6 5

Rick Hunolt

mf

P.M. 3x P.M.

TAB

7 5 6 0 3 0 7 5 6 0 3 0

GH

6 7 8 9 H H H

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

8 0 0 0 7 0 0 0 6 0 0 0 5 0 0 0 8 0 0 0 7 0 0 0 5 6 0 0 0 5 6 5 6

RH

TAB

2 0

GH

10 11 12 13

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| H H

TAB

8 7 6 5 8 7 5 6 6 6 5 6 0 0

RH

P.M.---| P.M.---| P.M.---| H H

TAB

0 0 0 0 0 0 0 0 0 0 0 0 5 6 6 6 5 6 0 0

GH

14 15 16 17

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| H H H

TAB

8 7 6 5 8 7 5 6 0 0 5 6 5 6

RH

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| H H H

TAB

8 7 6 5 8 7 5 6 0 0 5 6 5 6

GH

18 19 20 21

P.M. P.M. P.M. P.M. P.M. P.M. H H

TAB

8 7 6 5 8 7 5 6 6 5 6 0 0

0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 5-6-6-6 5-6-0-0

RH

P.M. P.M. P.M. P.M. P.M. P.M. H H

TAB

8 7 6 5 8 7 5 6 6 5 6 0 0

0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 5-6-6-6 5-6-0-0

GH

22 23 24 25 26

sl. P.M. sl. P.M.

TAB

10 9 9 8 7 6 5 6 6 6 6

8 7 7 6 5 4 (6) (6) (6) (6)

(4) (4) (4) (4)

RH

sl. P.M. sl. P.M.

TAB

10 9 9 8 7 6 5 6 6 6 6

8 7 7 6 5 4 (6) (6) (6) (6)

(4) (4) (4) (4)

Verse

GH

27 28 29 30

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

8 7 6 5 8 7 5 6

RH

H H H

H H H

TAB

8 7 6 5 8 7 5 6

Da Double Coda

GH

31 32 33 34

P.M. P.M. P.M. P.M. P.M. P.M. H H

TAB

8 7 6 5 8 7 5 6 6 6 5 6 0 0

RH

H H

H H

TAB

8 7 6 5 8 7 5 6 6 6 5 6 0 0

Bridge

GH

35 H 36 37 H H 38

P.M. H P.M. P.M. H P.M.

TAB

8 0-0-0-5-6 6 7 0-0-0-0-0-0 5 3 0-3-4 5 0-5-6 9 7 0-0-0-0-0-0

RH

H H H

P.M. H P.M. P.M. H P.M.

TAB

8 0-0-0-5-6 6 7 0-0-0-0-0-0 5 3 0-3-4 5 0-5-6 9 7 0-0-0-0-0-0

GH

39 H 40 41 H H 42

P.M. H P.M. P.M. H P.M.

TAB

8 0-0-0-5-6 6 7 0-0-0-0-0-0 5 3 0-3-4 5 0-5-6 2 0 0-0-0-0-0-0

RH

H H H

P.M. H P.M. P.M. H P.M.

TAB

8 0-0-0-5-6 6 7 0-0-0-0-0-0 5 3 0-3-4 5 0-5-6 2 0 0-0-0-0-0-0

2.

Chorus

Da Coda

GH

43 44 45 46 3x

P.M. - - - | P.M. P.M. P.M. P.M. - † 3x

TAB

9-9-9-9-9-9-9 5 7 6 0 5 0 7 6 0 5 2 7

7-7-7-7-7-7-7 3 5 7 6 0 5 0 5 6 0 3 0 7

RH

43 44 45 46 3x

P.M. - - - | P.M. P.M. P.M. P.M. - † 3x

TAB

9-9-9-9-9-9-9 5 7 6 0 5 0 7 6 0 5 2 7

7-7-7-7-7-7-7 3 5 7 6 0 5 0 5 6 0 3 0 7

D.S. al Coda

GH

47 48 49 50

P.M. P.M. P.M. - † H P.M. - † sl. P.M. - † H P.M. - † H H

TAB

6 0 5 0 7 6 0 5 0 1 1 1 1 4 4 4 4 5 5 5 0 2 3 5

RH

47 48 49 50

P.M. P.M. P.M. - †

TAB

6 0 5 0 7 6 0 5 2 0

GH

51 52 53 54 55

P.M. P.M. $\frac{1}{4}$ P.M. - \downarrow

TAB

6 0 5 0 5 6 0 5 2 0

RH

P.M. P.M. $\frac{1}{4}$ P.M. - \downarrow H H H P.M. P.M. \downarrow P.M. \downarrow P.M. \downarrow P.M. \downarrow P.M. \downarrow H

TAB

6 0 5 0 5 6 0 5 7 0 0 6 0 0 6 8 7 0 0 6 0 0 6 8 7 0 0 6 0 0 6 8

GH

56 57 58 59 60

P P H P P H P P H

TAB

5 6 0 6 5 0 3 5 2 0 2 0 2 0 5 6 0 6 5 0 3 5

RH

P P H H H H P P H P.M. \downarrow P.M. \downarrow H P.M. \downarrow P.M. \downarrow H P.M. \downarrow P.M. \downarrow H P P H

TAB

5 6 0 6 5 0 3 5 7 0 0 6 0 0 6 8 7 0 0 6 0 0 6 8 7 0 0 6 0 0 6 8 5 6 0 6 5 0 3 5

w/ Wah pedal
Gary Solo

GH

61 *f* 62 *P*

TAB

15 14 (15) (14) (15) 12

RH

P.M. P.M. H P.M. P.M. H

TAB

7 0 0 6 0 0 6 8 7 0 0 6 0 0 6 8

GH

63 64 *H P*

TAB

14 (14) 12 14 (14) 12 14 (14) 12 14 12 14 12 15 (15) 12 12

RH

P.M. P.M. H P P P H

TAB

7 0 0 6 0 0 6 8 5 6 0 6 5 0 3 5

GH

65 66

TAB

16-12-15 12-15-12-15-12-16-12-15-12-15-12-12-12 16-12-15-12-15-12-12-12-16-12-15-12-15-12-15 12

RH

P.M. --- | P.M. --- | H P.M. --- | P.M. --- | P.M. --- | H

TAB

7 0 0 6 0 0 6 8 7 0 0 6 0 0 6 8

GH

67 68

TAB

16-12-15-12-15-12 15-12-12-15-12-11-11-11-12-11 12-15-12 12 15 15 12

RH

P.M. --- | P.M. --- | H P P H

TAB

7 0 0 6 0 0 6 8 5 6 0 6 5 0 3 5

GH

69 70

H P H P H P

TAB

RH

P.M. P.M. H P.M. P.M. H

TAB

GH

71 72

H P H P H P

TAB

RH

P.M. P.M. H P P P H

TAB

GH

73

74

A.H.

full

full

full

$\frac{1}{2}$

$\frac{1}{2}$

full

TAB

2 (2) 2 0

2 (2) 2

3

RH

H

P.M.-----|

P.M.-----|

H

P.M.-----|

P.M.-----|

H

TAB

7 0 0 6 0 0 6 8

7 0 0 6 0 0 6 8

GH

75

76

P

P

P

P

full

full

2

8

TAB

2 (2) 2 0 2 0

0 (0) (0) (0)

RH

H

P

P

H

P

P

H

TAB

7 0 0 6 0 0 6 8

5 6 0 6 5 0 3 5

Interlude

GH

77 *mf* P.M. P.M. P.M. P.M. H P P 1-7. H P *sl.*

TAB

8 0 0 0 8 0 7 0 0 0 8 0 7 8 7 5 7 0 5 0 8 0 7 0 0 0 3 5 3 5 2 3

RH

P.M. P.M. P.M. P.M. H P P P.M. P.M. P.M. P.M. H P *sl.*

TAB

8 0 0 0 8 0 7 0 0 0 8 0 7 8 7 5 7 0 5 0 8 0 7 0 0 0 5 7 5 7 4 5

GH

8. 81 82 83 84 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

7 0 5 0 8 0 7 0 7 0 5 0 8 0 7 0 11 0 8 0 12 0 11 0 11 0 8 0 12 0 11 0

RH

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

7 0 5 0 8 0 7 0 7 0 5 0 8 0 7 0 7 0 5 0 8 0 7 0 7 0 5 0 8 0 7 0

85 86 87 88

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB 9 7 10 9 9 7 10 9 9 7 10 9 9 7 10 9

B 7 5 8 7 7 5 8 7 7 5 8 7 7 5 8 7

0 0 0 0 0 0 0 0 7 5 8 7 7 5 8 7

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB 9 7 10 9 9 7 10 9 9 7 10 9 9 7 10 9

B 7 5 8 7 7 5 8 7 7 5 8 7 7 5 8 7

0 0 0 0 0 0 0 0 7 5 8 7 7 5 8 7

sl.

sl.

D.S.S al Double Coda

89 90 91 92 93

sl. P.M. *sl.* P.M.

TAB 10 9 9 8 7 6 5 4 (6) (6) (6) (6)

B 8 7 6 5 4 3 2 1 (4) (4) (4) (4)

0 7 6 0 5 4 (4) (4) (4) (4)

sl. P.M. *sl.* P.M.

TAB 10 9 9 8 7 6 5 4 (6) (6) (6) (6)

B 8 7 6 5 4 3 2 1 (4) (4) (4) (4)

0 7 6 0 5 4 (4) (4) (4) (4)

Rick Solo



GH

94

P.M. --- 1

H

95

P.M. --- 1

TAB

8 0 0 0 0 5 6 5 6 7 0 0 0 0 0 0

RH

f

$\frac{1}{2}$

P

$\frac{1}{2}$

P

$\frac{1}{2}$

8va --- 1

3

TAB

14 $\frac{1}{2}$ 14 (14) 14 12 14 14 (14) 14 12 12 14 $\frac{1}{2}$ 14 12 12 12

96

H

P.M.

H

P.M.

H

97

P.M. --- 1

TAB

5 3 0 3 4 7 5 0 5 6 9 7 0 0 0 0 0 0

RH

full

full

full

TAB

15 (15) 12 (12) 12 15 (15) 12 14 15

GH

98

P.M. --- |

H

99

P.M. --- |

TAB

8 0 0 0 5 6 5 6 7 0 0 0 0 0 0

RH

#2

sl. P

3 3

14 14 14 12 15 19 15 17 16 17 15 17 1/2

TAB

GH

100

P.M. H P.M. H

101

P.M. --- |

TAB

5 3 0 3 4 7 5 0 5 6 2 0 0 0 0 0 0

RH

1/2

H

3

17 15 17 15 17 17 12 (12) 15 full

TAB

GH

102

P.M.-----|

H

103

P.M.-----|

TAB

8 0 0 0 5 6 5 6 7 0 0 0 0 0 0

RH

full

full

P

TAB

15 15 15 15 15-12-12

GH

104

P.M. H

H

105

P.M. H

P.M.-----|

TAB

5 7 9 0 3 4 5 0 5 6 7 0 0 0 0 0 0

RH

P

P

P

P

P

H P H P

H P H

TAB

15-12 15 12-16-12 15 12-16-12 15 12-16-12 15 12-14-12 15-12-15-12-12-14-12 12-15-12-12

GH

113 *sl.* H

sl. P.M. - | H P.M. - |

114

T
A
B

1 4 4 4 4 5 5 5 10 7 9
8 8 5 7
8 5 7

RH

113 *sl.* H

sl. P.M. - | H P.M. - |

114

T
A
B

1 4 4 4 4 5 5 5 10 7 9
8 8 5 7
8 5 7

You put your faith in Christianity
I put mine in artillery
My M-16, my lord and savior
Christ never done me a motherfucking favor

Pay for all of those in pain
For those who died in vain
Scars from battle nevermore
Still we march off to
War
War
War
War is my shepherd

Hate it if we can't comprehend it
Kill it if we don't understand it
Pray to god and your fate is sealed
As you die alone in the killing fields

Pay for all of those in pain
For those who died in vain
Scars from battle nevermore
Still we march off to
War
War
War
War is my shepherd

Farwell, Graham and Farahkahn
They need god, I need napalm
Praise the lord and pass the ammunition
My sermon is my demolition

War
War is
War is my
War is my shepherd

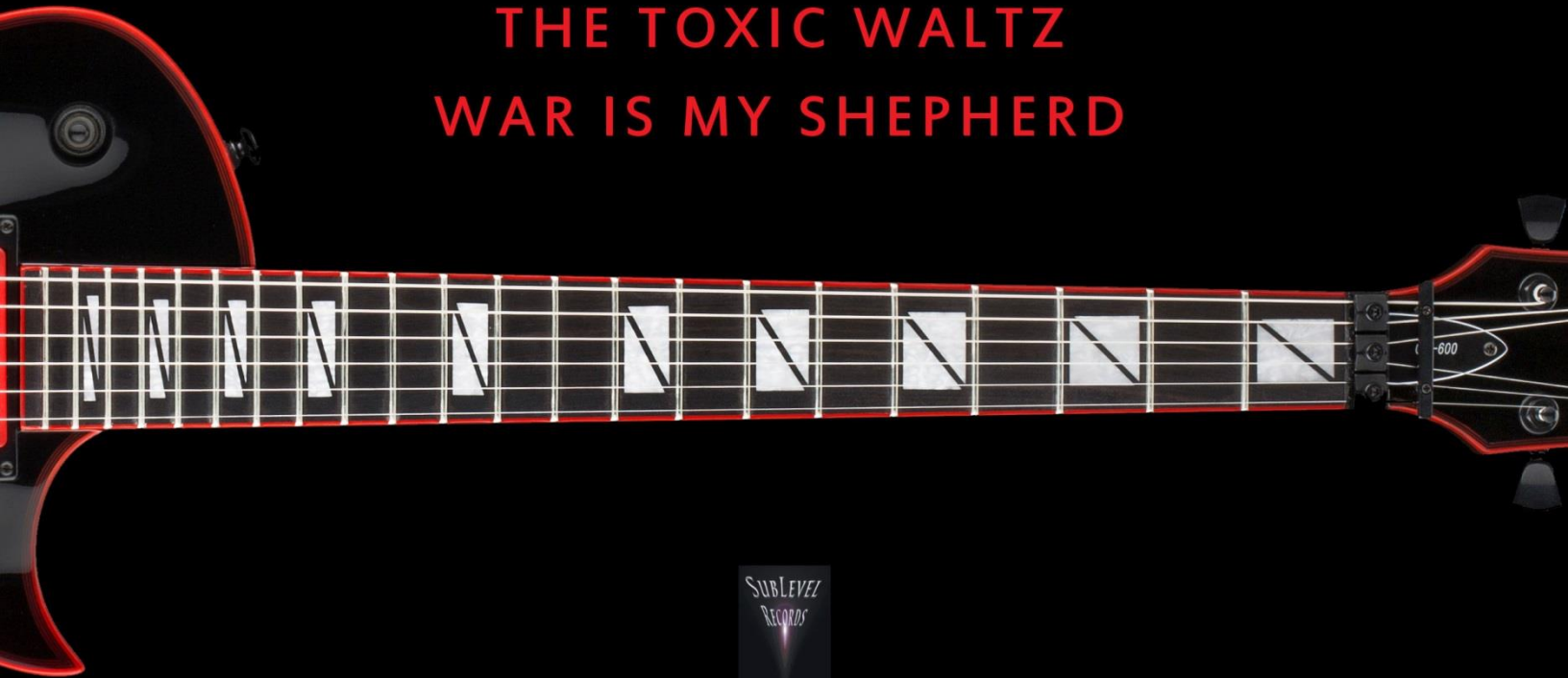
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